

# THE ETUDE

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*The Famous West Point Choir*

U. S. MILITARY ACADEMY









# A New American Symphonist

by Blanche Lemmon

IN MID-SEPTEMBER OF LAST YEAR the American Academy in Rome released a statement which said: "Since the Academy cannot under present, world conditions send Fellows to Rome, it will hold in 1942 a special competition for a cash prize of \$1000 in musical composition.

Candidates must file application together with two compositions, one either for orchestra alone or in combination with a solo instrument and one for string quartet or some less usual combination of chamber instruments. . . . The competition is open to unmarried men under 31 years of age who are citizens of the United States."

The young man who won over hundreds of competitors stopped work long enough to acknowledge receipt of the prize, to express his appreciation and to send a photograph as requested for the publicity which would be given this important event all over the country. Then he went back to work, furiously. He is David Diamond and in twenty-six years of life he had known other moments like this one, then breaks in fortune, the frustration of having no opportunity to compose, the bite of hunger, the discouragement of seeing creative works shelved because there was no money to produce them, then commissions or prizes and the upward soaring of hopes as opportunities again presented themselves. Pliant and pleasant but they are also ephemeral. What matters is work. And the chance to work.

Young Diamond started to compose in school; that is, he and a Polish boy who sat near him had a mutually agreeable arrangement whereby the Polish boy worked his problems and he, Diamond, composed tunes in exchange. Then he composed practically all day while he was enrolled as a violin student in the Eastman School of Music, which proved very unsatisfactory to all concerned. He still wonders how teachers who pride themselves on their analyses of pupils' capabilities and on their guidance programs, could have put him through the early misery he endured in his home city of Rochester, New York. He did not like violin practice, and he hated much

of his school work: a boy of half-trigger sensitivity and mercurial emotions, he was for some unknown reason put into a technical course covering metal work, drafting, woodwork, and so on. To this day the callous, domineering attitude of at least one supervisor who tried to force him back into this course after he had flunked it, rouses him to verbal vitriol.

He found his real pleasure in the library of the school and, when he could afford it, in plays and concerts and motion pictures. He recalls clinging to him, trying days later to recreate their exact sonnetries in his mind. He treasured pictures of Greta Garbo; hers was the face above all others that appealed to him. And he remembers becoming so enthralled by the orchestration of Berlioz's *Rakoczy March*, while he was playing in a school orchestra, that his bow remained suspended in air till his deaf partner's pass at his shins brought him back to the line of duty.

## A Wonderful Opportunity

When his young life got straightened out to the point where he was enrolled as a student of composition at the Eastman School of Music, he had his first opportunity to hear quantities of music—both old and new. He sat in the school's auditorium

and listened for hour upon hour with an almost brittle intensity, and the compositions that he heard produced a variety of sensations and emotions in him. He remembers weeping over passages in Bernard Rogers' *Raising of Lazarus*, feeling violent antipathy toward Beethoven's "Sixth," and going into a veritable transport over the "Eroica."

His most indescribable sensation came later in this same auditorium, when, for the first time, he heard one of his own compositions performed—a first attempt for chamber orchestra.

He went on to New York City, obtained a scholarship at the Dalton School, studied improvisation with Paul Boerppel, and analysis, orchestration and composition with Roger Sessions. He also mopped floors at the school, since the

scholarship, naturally, carried with it no arrangement for financing living expenses. Like most young artists Diamond has constantly come up against this room and board problem, perhaps the most formidable one the creative worker must face. Instruction, time to write, even performance and publication of works can be won; but the young composer may easily starve while he is winning them.

After he had been in New York for a time he heard that Paul Whiteman was sponsoring a competition in memory of his mother, the prize to be two years of study at any school, plus publication of the winning work. How to use a piano where he lived that was free only at impossible hours was the first problem for Diamond to work out, but he solved it by wearing a turtle neck, out, but he solved it by wearing the low steam sweater as insulation against the low steam pressure of eerie hours and by the further expenditure of eerie hours and by the further expenditure of winning the good graces of the janitor and night watchman. A *Sinfonietta* grew from first draft to final score; parts were copied and the whole was submitted just before the contest closed. It won for Diamond uninterrupted study closed. It won for Diamond almost the first he had known.

For two years—almost the first he had known. A fictional account of an artist's life can show early trials, then steady progress to fame and fortune, but a factual recording of what goes on is more likely to show as many elevations and depressions as the New York skyline. One major sonnetries, traveling up the river daily during the summertime, look forward to seeing the huge grey stone buildings, which seem to spring from the forested hills as though they had grown there like giant ancient temples.

Chief among these is the Academy Chapel, or, as it is actually called, the Cadet Chapel, in which the religious ceremonies of the Protestant students are held regularly and in which the baccalaureate services as well, are conducted. Fredrick C. Mayer, an alumnus of the Cincinnati Conservatory of Music, is the Organist and Choirmaster.

## Advice from Stravinsky

One of the first persons to hear the *Palm* was Stravinsky. Diamond was studying with Nadia Boulanger in Paris, and with her and other pupils he paid a visit to the great composer's home in the rue St. Honoré; there four hands, they played the composition. Stravinsky gave it scrupulous attention, expressed his interest and then pointed out a part that to him seemed unsatisfactory. Diamond noted immediately that it was a portion of the work that he, himself, had found weak, and he felt gratified at the concurrence of Stravinsky's opinion. He learned from the older and more experienced diagnostician a simple and effective way of locating trouble in a formally balanced work: Stravinsky tested the respective parts with a stop watch. The reason the portion in question seemed unsatisfactory was—according to this impartial judge—that it was a bit short. Diamond came back (Continued on Page 780)

# Duty - Honor - Country

A Story of Music at West Point  
Its Great Choir—Its Grand Organ—Its Famous Band

by Hattie C. Fleck

WEST POINT IS OF COURSE the popular name for the United States Military Academy located upon the cliffs above the picturesque Hudson River, not far from the city of Newburgh, New York. The thousands of excursionists, traveling up the river daily during the summertime, look forward to seeing the huge grey stone buildings, which seem to spring from the forested hills as though they had grown there like giant ancient temples.

Chief among these is the Academy Chapel, or, as it is actually called, the Cadet Chapel, in which the religious ceremonies of the Protestant students are held regularly and in which the baccalaureate services as well, are conducted. Fredrick C. Mayer, an alumnus of the Cincinnati Conservatory of Music, is the Organist and Choirmaster.

West Point has been a military post since very early days. During the Revolutionary War it was the site of a fort, and it was there that Benedict Arnold attempted to betray the stronghold. This, however, was frustrated by the capture of Major John Andre in 1782. The Military Academy itself was founded in 1802. The first settlement of West Point, however, probably dates from 1723. The military post now is situated upon a thirty-five hundred-acre reservation. In 1779 George Washington established his headquarters at West Point in the Moore House, which

stood in what is now known as the Washington Valley. As long ago as 1776, General Knox proposed a military school for the United States, and Congress agreed upon a committee to prepare and bring in a plan for a military academy. No action

and they have their own Chapel for worship. Those of the Jewish faith number about one and one-half per cent, and they have their own Rabbi and service. This leaves about 2000 Cadets who ordinarily attend the Protestant services in the

Cadet Chapel. The Cadet Choir now totals one hundred sixty-five voices, which is considered by many as the largest regular church choir of men's voices in the world. Not all the Choir can be accommodated at the chancel. The overflow are seated in the rear aisles of the chancel, and when they sing, they come forward to stand near the altar rail. It has taken years to formulate a plan to keep this Choir at a high standard, when it is considered that the student body is naturally flowing on like a river, with each incoming class and each graduating class. Therefore Mr. Mayer inaugurated a voice trial for every new student. Students enter between the ages of seventeen and twenty-two and their voices are all fresh and virile. When the student is given his test, a record is made of the strength, quality, and range of his voice. For those having the best voices, an ear test is given; those students are selected who are able to work their way through a major of dissonant intervals, augmented fourths, minor ninths, and so on, so that the very best material may be selected. From this group a choir-training squad of about one hundred is selected, and its members are given simple part music to read, as well as general choral instruction.

It should be remembered that the discipline and training at West Point are different from that in the ordinary college or university. The student, from the day that he enters until the day he is graduated, is put under even more rigid military restriction than he will have when he becomes an officer in the United States Army. The Choir has certain rewards and because of

"EYES RIGHT!"  
"Forward March With Music" has marked the drills at our famous Military Academy at West Point for a century and a quarter.



FREDERICK C. MAYER  
Organist and Choirmaster of the U. S. M. A. at West Point

## Rigid Requirements

At West Point there are now, approximately, under war conditions, about 2500 students. Fifteen per cent of these students are Roman Catholic,







# Profitable Piano Practice

A Conference with

Edward Kilenyi

Distinguished Young American Pianist

SECURED EXPRESSLY FOR THE ETUDE BY ROSE HEYLBUT

EDWARD KILENYI, currently being acclaimed among the most outstanding of our native young artists, is in several senses an unusual American. He was born in Philadelphia some twenty-eight years ago, while his parents were on a visit to the United States. Five weeks after his birth, the child was taken back to Hungary, where he grew up. He began playing piano at three. At eight, he was accepted as a pupil by Ernest von Dohnányi, and at seventeen made his professional debut in Amsterdam, playing the "Emperor Concerto" under the direction of Willem Mengelberg. In 1928, Kilenyi was selected to play the four-hand music of Schubert, with Dohnányi, at the Schubert Centenary Festival. Before returning to his native land, Kilenyi built a solid reputation for genuine artistry, both through his recitals and his orchestral performances under such distinguished conductors as Karl Muck, Sir Thomas Beecham, Sir Henry Wood, Paul Paray, Philippe Gaubert, and many others.

In the following conference, Mr. Kilenyi gives thoughtful expression to certain of his personal beliefs about piano study.

"The value of piano study," says Mr. Kilenyi, "grows chiefly from two elements—the intellectual approach one brings to his work and the way in which one practices. What one practices or the length of time one devotes to practice must take secondary place. It is a mistake, I think, to place too much stress on the hours of practice. When pupils boast that they practice eight hours a day, I am tempted to think that they are really the lazy ones! Why? Because after half that time, practice becomes mechanical. Searching concentration of thought can be continued not much above three hours at the most, and such practicing as is done after that time amounts to little more than a mere mechanical repetition of notes. Students who satisfy themselves with that are lazy, in that they spare themselves the necessary concentration that alone

makes practice as valuable as it should be.

## The First Requisite

"The beneficial approach to practicing concerns itself with music. It is to make music that one plays—not to demonstrate (or cultivate) finger dexterity. Therefore, the first requisite for any pianistic work is the understanding of music that comes only through a devoted study of tradition and style. Simply as an example, let us consider the music of Schumann. The student who is assigned one of the major works of Schumann is



EDWARD KILENYI

Photo by Everett

doing himself and his studies a vast disservice if he begins simply by sitting down at the piano and mastering the notes. The notes, as such, are not Schumann! They are merely notes. Schumann—the great spirit and intellect whose utterance our hypothetical student is attempting to reflect—

must be approached in the world in which he lived; must be reconstructed and brought to life through his music. Only then can the student hope to offer an adequate interpretation of Schumann's work. To achieve this, he must live with Schumann! He must realize that Schumann was a great intellect, and not only that his music is 'too romantic,' but also that it was made so by the great forcefulness of romantic literature in Germany at that time. If the student reads that Schumann was enormously influenced by Jean-Paul Richter and E. T. A. Hoffmann, he should be inspired (by enthusiasm as well as by a desire for self-improvement) to search out the works of those writers and discover for himself what they had to say. It is quite impossible to play the *Kreisleriana*, for instance without steeping one's self in the spirit of Hoffmann's mad Kapellmeister, Johannes Kreisler. Every composer must be approached not as an isolated phenomenon, but as the reflection of the life, the movements, the tastes, even the fads of the epoch that bred him. The student who makes these associations of history and tradition can bring from the printed score nothing more than a series of notes. Certainly, this does not imply that a piano student must be a musicologist before he is ready to learn a simple piece! It does mean, however, that he must attain his attitude of musical approach to the (captivating) idea of working his way along as he studies, and building himself a background of association and tradition as well as a fund of finger dexterity.

"I prefer not to give advice to other students, since piano study is too individual to permit of long-range counsels. On the other hand, I am happy to outline my own system of work. I shall be glad if any of the services I use may prove serviceable to others, but I speak of them only as my own way of doing my work.

## Discipline the Memory

"In learning a new piece, the first thing I do is to memorize it. Memorize new works immediately in the best possible way to strengthen and develop the memory to the point where I can play without mechanical memorization (the means of moving a piece over from score to mind that the student finds 'the taste of themselves' is not a healthy process. It is not thorough, and therefore not secure. Active and concentrated memorization is much simplified, of course, by a knowledge of harmony and of forms. It is possibly the most serious analysis of what one plays that makes memory secure. For the student who desires to discipline his musical memory, it is an excellent exercise to memorize new pieces away from the keyboard, being no playing until the piece is secure and thoroughly learned. I know that many teachers advocate exactly the reverse of my process, adding that the memorization will come if the piece is in good order, and I can see no more value in that method, too. For my own work, however, I memorize immediately, consciously, and accurately.

"My next step is to secure the technically difficult passages even the work and to practice those until I understand the cause of their difficulty and writing it down in correct order, and then to practice it. The ingenious student will enjoy driving exercises of his own. No two pianists have the same difficulties or the same corrective means. This makes it difficult to speak in terms of technical exercises. I may say, however, that when I was still studying, I found it beneficial when I was playing fourth and fifth fingers by playing the middle finger with full weight, and with conscious relaxation to keep the hands completely free. (Continued on Page 72)

# A Challenge for Younger Organists

by Alexander McCurdy, Jr.

Mus. Doc.

Alexander McCurdy, Jr. was born in Eureka, California, August 18, 1905. He studied piano, organ, harmony, and counterpoint with Wallace A. Sabin in Berkeley, California; piano with Edwin Hughes, and organ with Lynwood Farnam in New York City; and was graduated from the Curtis Institute of Music in Philadelphia, in 1934. He has held various important organ positions on the West Coast, and since 1927, has been in Philadelphia, where he is organist and choirmaster of the Second Presbyterian Church, and head of the Organ Department of the Curtis Institute. Since 1940, Dr. McCurdy has been head of the Organ Department of the Westminster Choir College, Princeton, New Jersey. He is much in demand as an organ recitalist.—Editor's Note.

tions particularly by those who can play a few ditties well and must find out the hard way.

## Not a Bed of Roses

It is a long, hard road, but all who would be successful must traverse it. When I think of the times that my teachers have stood by me, figuratively with a stick, endeavoring to show how these things should be done, I wonder how they ever had patience enough to teach me. When I think of the organists and soloists who had to put up with my accompaniments and the congregations that had to listen to them, it is amazing that they ever were willing to pay my salary. Much of my bad playing was quite unnecessary.

I say that it is a long hard road, but it can be travelled in not too difficult a way, if begun early enough. It is important that every organist learn from the very beginning how hymns are played. He must learn first to play them on the manuals, without pedals, exactly as they are written; then, later, to play the soprano and alto with the right hand, the tenor with the left hand and the bass with the pedals, exactly where the notes are written. Next he must play the soprano on one manual with the right hand, the alto and tenor with the left hand on another manual and the bass with the pedals. He must learn to play the soprano with the left hand an octave lower on one manual, the alto and the tenor with the right hand on another manual, loco, and the bass with the pedals. Also he must play the soprano in the pedals at four foot pitch, while playing the alto, tenor and bass on the manuals. Every organist should be taught to "fill up" correctly and play the bass an octave lower. When these things are mastered, there is bound to be some variety in the hymn playing. One should, of course, study the texts of the hymns and be able to apply the above systems with proper registration to fit the text. So many of us play hymns in such a stereotyped way as to ruin anyone's desire to sing. Consequently, much congregational singing is not as it should be. When a student has done well with his hymns, he should be taught to transcribe simple accompaniments.

I find that many organists do not know the first principles of transcribing easy piano accompaniments for the organ. One young gentleman who had graduated from a well known school of music

learned that when he took his first position was totally at sea because the first thing that he had to do was to play an accompaniment something he had never been called upon to do for his teacher while in school. I do not know of anything that can ruin a singer more quickly than a poor accompaniment. Some of the accompaniments that should be studied early with a student are: *He Shall Fear His Flock* and *Come Unto Him* from the "Messiah," *If With All Your Hearts*, and *O Lord* from the "Lord," from the "Elijah," and so on. These must be done carefully in just the same way that one would study any organ number as a solo. He should learn where to "fill up" and where not to, where *continuo* should be used and where it should not be used. Simple anthem accompaniments also should be studied early. Examples of these are: *He That Shall Endure to the End* from "Elijah," *How Lovely Are the Messengers* from "St. Paul," *Immortal, Invisible*, by Eric H. Trimman, and so on. It is amazing what results can be achieved when a person has studied these things carefully and (Continued on Page 72)



DR. ALEXANDER McCURDY, JR., Noted American Organist



WE HAVE ALL HEARD PIANISTS perform who might have been great artists; but because of a lack of the right kind of study and practice and consequently lack of technique, they could not express themselves in what I call *quality* in instrumental playing and musical interpretation. These people are automatically relegated to the category of so-called unlucky artists. It is unfortunate that there are so many with talent who bungle their careers, simply because they have never learned how to study and practice and be methodical about it.

I do not believe in wasting time in seeking a career, for sooner or later, if you do not work methodically on every phase from the start, you will find a gap in your education that will give you much trouble. People speak of quantity in piano playing instead of *quality*, and they will try anything that will give a quick result. The child starts to study music—perhaps he is sent to a mediocre teacher and must practice on a poor piano because his parents, who would not give this same child anything but fresh milk, do not feel the necessity of their child's practicing on a good piano from the start.

#### The Basic Grammar of Music

Students and professionals have said to me, "I like music and I would like to play the piano." The difficulty with many of these aspirants is the fact that in the beginning they want to play melodies that immediately sound, and they may even try to play a Chopin nocturne. My opinion and method is diametrically opposed to this. I say, "I certainly like music and I cherish the piano, but how am I going to attain perfection in these two mediums?" I need two techniques, one of music and a piano technique; but first of all I must study *sofféggio*. Dozens of times I have asked music students who came to me for advice, "Have you studied *sofféggio*?" They say, "Oh! yes, *sofféggio*, you mean harmony and counterpoint." These people think that they are honest with themselves and many are trying to be professionals; but I feel that they are following a school of dilettanteism until they have learned the basic technique and grammar of music, *sofféggio*. Students must spend time on it and learn all of the clefs, instead of taking an elementary and superficial course and learning only a couple of the clefs.

Here is another question that comes to me frequently: "I have done a great deal of sight reading, and much practice with the metronome, and still I have no rhythm. What should I do?" When you practice and study *sofféggio* methodically, it automatically gives you sight reading and rhythm, providing you do not help yourself by taking aid from the piano while singing the *sofféggio*, or help from a teacher who means well but steadily beats the time with a pencil. Music and rhythm must come from the inside to the outside, and not from the opposite direction.

What is *Quality*? From my point of view *quality* is clarity in piano playing. At this time, I am

## Keyboard Mechanics from A Virtuoso's Standpoint

A Conference with

José Iturbi

The Famous Spanish Pianist and Composer

SECURED EXPRESSLY FOR THE ETUDE BY ANNABEL COMFORT



JOSE ITURBI

looking at the piano from a geometrical point of view only, and I am not concerned with interpretation. I will try to show the student how to gain in technique and muscular control, so that he will be technically prepared to attempt any kind of piano playing that he desires.

#### In Praise of Czerny

When you reach the maximum, you can easily attain the minimum; so let us now consider the "Czerny School of Velocity" as an example of basic technique in piano playing. In the études of

that indefatigable and unadorned composer of piano studies, you have a limitless field for the practicing of piano technique, which will achieve your real ideal of *sofféggio*.

It has become fashionable among some of the Czerny, I have asked several piano students recently if they practice Czerny. Invariably they will answer, "Oh! I did that a long time ago"—and so they have been freed from their repertoire a composer once again they could really learn.

To-day I practice Czerny the same as a boxer practices his jumping jacks. As he does it every day, I practice Czerny two hours every day of my life.

At this point I would like to speak about a lady who, I believe, has been scheduled to play a concert. After she arrived she came back stage and said, "I couldn't breathe you play tonight, and you show us how after I went through this afternoon. I was here when I arrived in town, and I took a brief rest for an afternoon's rest, and when I came back to the next room, I practiced the whole thing and slowly, like this—*Czerny's Op. 10, No. 1*—I found that I did not spoil my fingers and the last time I had practiced I nearly killed myself. You see do anything if you have control of the fingers, but if you do not have this control and never reach any point in piano playing.

#### How to Play Fast—Through Slow Practice

To acquire a beautiful, light touch, I approach the keyboard the same as a sculptor chisels a block of marble, and I rub my touch through Czerny studies, a study to strengthen my fingers. The touch on the keyboard must be with rounded fingers, and the attack must be clear, for *quality* comes from definite movement of each finger. I practice all of the studies very slowly, each note no more than twenty seconds, and I make an effort to make the fingers as much as possible. On the stage and in the studio, I am relaxed, and I do not reach the shoulder to the fingers, but the fingers must be held up. I practice the pieces in this way, slowly. I have directed the pianist (Continued on Page 78)

## How to Improve Orchestral Playing

A Conference with

Dr. Frank J. Black

Distinguished Musical Director of the National Broadcasting Company

SECURED EXPRESSLY FOR THE ETUDE BY MYLES FELLOWES



DR. FRANK BLACK

IN THEORY, good orchestral playing requires the highest degree of sound, solid musicianship. In practice—better, perhaps, in action—it requires something more. That is the complete coordination of ear and eye. Through his ear the orchestral musician perceives, measures, and improves the degree of cooperation he is able to achieve in playing with the fifty (or more) other members of the orchestra. This cooperation is of utmost importance. The listener must be aware of one unified tonal result, exactly as though it were produced by a single instrument instead of by the blending of many. Be they good or bad, no individual "effects" may stand out to mar the unity of performance. Toward this end, the orchestral player must be constantly on the alert to play with his colleagues. But all of the players must subject themselves to the directions of the conductor. His musical conceptions shape the performance; his wishes guide it. And, just as the individual player measures his cooperative blending with his ear, he adjusts himself to the wishes of the conductor through his eyes. Thus, his active work consists largely in watching the conductor—his baton, his free hand, his expression, everything—at the same time that he listens carefully to the sum-total of his colleagues' work plus his own share in it. No matter how sound his musical training may be, a player cannot succeed in orchestral work until he has, to some degree, mastered this alert coordination of his senses, which, in the last analysis, is a matter of mental quickness and general intelligence.

#### The Need for Cooperation

Actually, there is no way of perfecting orchestral playing except by playing in an orchestra. Only there can sense coordination and cooperative musicianship be developed. Only there can the player test out his capacities for orchestral work. There are many excellent performers who are not good orchestral musicians because they seem unable to rid themselves of their individualities of musical thought. They play as soloists; perhaps even as very capable soloists. And in this they are defeating the purpose of orchestral work, which is that of unified blending. On the other hand, there are many first-rate orchestral men who are equally successful as soloists—but not in the same performance! Their success in each field derives from their understanding of the demands of each; they know, from experi-

ence, when to release their own, individual musical thought, and when to subject it to the directions of a conductor. And it is only by working in an orchestra—a school orchestra at the start—that they learn to adjust themselves to the demands of group technique. It is of immense benefit to play chamber music with uncondoned groups. Ensemble work of this kind develops cooperative playing and sharpens the mind to alertness for adjustments of tone quality, technique, color, and phrasing. But it is not an adequate substitute for orchestral work itself because it offers no discipline in following accurately the directions of one responsible leader.

The growth and development of school orchestras has been great during the past few years. What can these student groups do to make their work still better? First of all, each individual member of the group should strive to make himself as good as he possibly can on his own instrument. Does there still lurk a suspicion that a group player need not be quite as perfect as a soloist? Get rid of the notion. Orchestral work, whether amateur or professional, permits of no lowering of standard. The demands of technique and of tone quality in the great symphonic works are no less exacting as those of the solo show-piece. As a general thing, the strings alone are in danger of falling victim to the idea of a musical double life, with one set of standards for the soloist and another for the group player. The other orchestral choirs—wind, percussion instruments, and so on—are blending instruments and, by their very nature, useful in group work only. Thus, these players study with orchestral men and begin their work with a purely orchestral point of view. With the strings, the earliest approach may easily be that of the soloist. At all events, the player must speedily overcome the temptation of thinking that orchestral work can be done on a slimmer practice foundation. Every competent orchestral musician practices many hours a day, to make himself as nearly perfect as he can; to lay by a reserve supply of technical and tonal skill that may be called on at the next rehearsal. The conductor has no time to spend on clearing up individual blurriness in technique and tone. All such problems must be solved by private practice.

Assuming that our music student is truly a student in the best sense of the word, his next step should be the gradual acquiring of an or-

chestral repertoire. This is best accomplished under the guidance of a conductor. True, there are albums available that acquaint the student with the most difficult passages in the works of Wagner, Brahms, and Richard Strauss, but it is wiser to go through them with a leader who can explain fingerings and stumbling blocks at the same time that he points the way to rounded, well formed musical interpretations. This need for an intelligently directed probing of new music brings up another problem.

#### The Value of Sight Reading

As a rule, the student orchestra is so busy polishing up its own repertoire that there is little time for anything else. This, I believe, is a profound mistake. All orchestral drill, whether in amateur or professional groups, should include some work in directed sight reading. When Toscanini first turned his attention to radio work some years ago, he said that the best sight reading orchestra he had ever worked with was that of the British Broadcasting Corporation. After working with the NBC Symphony Orchestra, he revised his opinion and said that the men of the NBC were the best sight readers! There is a valuable lesson to be learned from both his judgments. Both the orchestras mentioned are radio groups. Because of the very nature of radio work these men are constantly preparing new programs. A concert orchestra rehearses one program a week and plays it two or three times in public; when it goes on tour, from city to city, it may take no more than two or three programs



## Nine Brothers Make a Choir

with it. Oh the air a program is given but once and never again. Always something new, something different must be in preparation. This, of course, gives the men the opportunity as well as the responsibility of working at new things all the time. Indeed, Stokowski regularly devotes one rehearsal a week to the reading of new music. Some of the selections may be used in later concert series, some may not. Still, he regards it as valuable practice to hear the men read unfamiliar works. That is an excellent drill, from which student orchestras especially can derive advantage.

The improving of orchestral tone comes only through practice. Each orchestra acquires a tone of its own, developed over years, through the close, cooperative association of the men. That sort of tonal development is difficult for a student orchestra to achieve, because each promotion or commencement day alters the personnel. The best a student group can do to improve tone is to perfect the tonal resources of the individual players. That, of course, can be done to a great extent by the playing of chamber music, which, though not a substitute for orchestral work, is an unsurpassed drill in musical awareness. It can also be done by intensive practicing, not for the sake of learning a piece or a passage, but for special values, such as purity of tone, and so on. For instance, many brass players practice long notes on a tuba solely for the lip technique. Trombonists spend hours working at long notes, for breath control. The most helpful practice, of course, is that which selects some special problem to perfect. No musician ever stands still—either he goes forward or backward, and standing still is a species of backward movement.

The young student is, of course, eager to go forward along the road of progress and to leave his student years behind him as soon as ever he can. Actually, his present position is in many ways an enviable one! His greatest asset is his enthusiasm, his anticipation of the wonderful surprises in store for him when he takes part for the first time in the projection of the great works of music. Those "firsts" are experiences that any of us would give much to live over again. No matter how often one may have heard a symphony, it seems an entirely different work when one first shares it with the group that performs it, hearing new harmonies unfold, feeling responsibility for the performance close down upon one, discovering the music at first hand and regardless of what has been said about it. From that point on, the young musician is on his own, learning the feel of the orchestral web and finding out things for himself.

### Musicianship All Important

It is valuable for him to learn as much as he can about music—not merely about his own part in the score for Saturday's concert. Let him master his own instrument, technically and physically as well; let him investigate the physics of sound, the science of acoustics, anything and everything that will help to clarify the mysteries of his life-time job of music-making; for it is a life-time job, and not one that can be locked away in the desk when the clock points to the end of the business day. One never knows when such extra information may be needed at a moment's notice, and even if it is never needed, the business sense, a penetrating knowledge of one's chosen field builds a firm background. It is amazing—and also amusing—to observe the number of professional (Continued on Page 783)

Dr. Charles Gilbert Spross, well known composer and accompanist, who has lived most of his life when not touring, in Poughkeepsie, New York, sends us this remarkable photograph of the nine La Falce brothers: Anthony 21, baritone; James 25, first tenor; Patrick 28, bass; Frank 32, director; John 14, first tenor; Joseph 30, second tenor; Louis 29, second tenor; Michael 19, baritone; Carmine 17, bass. (Anthony has just entered the U.S. Army). These young men make up the choir of Our Lady of Mt. Carmel in Poughkeepsie.

This unusual group of young men has its own glee club, and its own dance band. They have sung entire Masses without outside assistance. On

July 19, 1942, at the Mt. Carmel Church, they sang an entire Mass by Dr. Spross (who was at the organ for the day) for the Pontifical High Mass for "Our Lady of Mt. Carmel." There is a wonderful spirit of cooperation in the choir, as no one member fails to give credit to all the others. The father of the singers, Alfonso La Falce, came to America from Terra Nova di Siberi, in the Province of Cozense, Italy, thirty-seven years ago, bringing with him his wife, who had been a choir singer. The father plays the guitar. All the boys were born here. Every singer is also an instrumentalist. Fourteen instruments are played by the group.



THE LA FALCE BROTHERS ONE FAMILY CHOIR  
Left to right, Louis, 29; Joseph, 30; James, 25; Anthony, 21; Michael, 19; Patrick, 28; John, 14; Carmine, 17; and Frank, 32 (at the organ).

## Amusing Musical Episodes

by Paul Vandervert, II

Napoleon was certainly no hero to his valet in musical matters. For Constant, his valet, in his memoirs takes occasion to remark that Napoleon had no singing voice, and that the tune he "mutilated" with the greatest frequency was (of all pieces) the *Marseillaise*.

Moreover, Napoleon's secretary, also had small regard for the emperor's musical talent. He tells of Napoleon singing in a voice which was strong, but false, the emperor evidently making up his volume with the greatest frequency was (of all pieces) the *Marseillaise*.

The emperor's secretary also had something to say about the musical ability of Empress Josephine, Napoleon's wife. Meneval relates that she

had a harp on which she played when she had nothing else to do. But had to say, she was like many another would-be musician; she knew only one tune, which she played over and over.

Tone-deaf personalities-in-the-news might profit from the example set by former President Taft, who had an unofficial musical "secretary." Taft, who was unable to distinguish one musical composition from another, was naturally embarrassed if the *Star-Spangled Banner* was played in his presence and he failed to arise at once. To obviate this embarrassment, he had his secretary sit by him and give him a nudge whenever the national anthem was played.

## Educational Records with New Charm

by Peter Hugh Reed

VAUGHAN WILLIAMS: A London Symphony; Cincinnati Symphony Orchestra, direction of Eugene Goossens. Victor set DM-916.

This symphony, written in 1914, prior to World War I, ranks among the finest English orchestral works of modern times. It is a composition which grows on one with repeated hearings. Many have striven to find inspiration from the streets of London, but none has succeeded in quite the same manner as Vaughan Williams. His symphony offers a picture of London in times of peace, an insight into the character of its people and the way of the world in the English capital during ordinary times. Although the composer disavows a program, one nonetheless is intimated and has become accepted. The eternal lides of life are suggested in the rolling water of the Thames. In the opening and closing sections of the score, and also in the use of the Big Ben theme of Westminster. The bustle of the streets of London is conveyed in the opening movement, the nostalgia of an old world section of the city in the second, the merriest of the slums in the third, and the melancholic longing of the indigent in the finale. Goossens gives this work a splendid performance, sensitive, and dramatically fervent. The recording, like the performance, is a great advance over an earlier one formerly available in the Decca classical catalog.

Sibelius: Symphony No. 5 in E-flat, Op. 82: The Cleveland Orchestra, conducted by Artur Rodzinski. Columbia set 514.

The Koussevitzky recording of this work has long been regarded as one of the best performances of a Sibelius symphony on records. There will be many who will share this writer's belief that Rodzinski has not succeeded in surpassing Koussevitzky's interpretation. Yet Rodzinski has done a notable job on his own part. His reading of this work has been called a model one by no less a Sibelius authority than Olin Downes of The New York Times. Apparently some liberties with *tempi* and dynamics on his part are not regarded as remiss in Sibelius. Indeed, there seems to be no tradition as yet in the performance of the Finnish composer's symphonies. Downes contends that Rodzinski's performance has the "requisite breadth, the unhurried power and the long-lined inexorable development of the music." Add to this splendid recording and we recognize another fine performance of the work on records.

Strauss: Don Juan, Op. 20: National Symphony Orchestra, conducted by Hans Kindler. Victor set DM-914.

It is a mistaken theory that the Lenua poem which inspired Strauss to compose this work is a product of nineteenth-century romanticism. To overstate the sentiment in Strauss' music is to misrepresent Strauss as well as Lenua. Here, the lyrical pages of the score are romanticized far less, and the use of unmarked *rubati* negates the masculinity of Strauss' intentions. There is more nobility of purpose in the recent Reiner performance than in this one. Both the earlier Busch and the Reiner versions show a better understanding

of Lenua's poem. The most brilliantly recorded version is the Reiner one; its tonal opulence creates a quality of excitement which is not found here or in the 1937 recording of Busch. It cannot be truthfully said, however, that any of the three sets named are a definitive reading. One feels that had Reiner had a front rank orchestra his would have been.

Grieg: Peer Gynt Suite No. 2, Op. 55; Indianapolis Symphony Orchestra, conducted by Fabien Sevitzky. Victor set M-902.

Since each of the four movements of the "Peer Gynt Suite No. 1" can be dissociated from the Ibsen drama, it has naturally taken precedence over this suite. Such selections as *Ingrid's Lament* and the *Return of Peer Gynt*, heard here, belong primarily to the theater. Goossens gives this work a splendid performance, but this recording must take precedence over those older sets. Sevitzky's performance is somewhat solid but nonetheless satisfactorily accomplished.

Tchakovsky: Theme and Variations from Suite No. 3, Op. 55; Philadelphia Harmonic-Symphony Orchestra of New York, conducted by John Barbirolli. Columbia set 226.

The theme is Russian in character and the variations maintain the Slavic mood. Since its inception under the direction of Hans von Bülow in 1885, this movement of the "Suite No. 3" has been highly popular with many conductors. It is the best part of the score. Although some contend that its melodic content is ingratiating, we have never shared this viewpoint. The work seems to lack variety, and even though it offers exhilarating tonal effects, it does not remain one of our favored Tchakowsky scores. Barbirolli gives this music an appropriately spirited performance, but one in which there could have been more diversity of line and color.

Wagner: Siefied—Forest Murmurs; Pittsburgh Symphony Orchestra, direction of Fritz Reiner. Columbia disc 1831-D.

The Siefied forest music makes a tone poem which can be dissociated from the plot of the opera. It is a mood picture, the nature of which is unmistakable. Reiner gives a clean-cut and expressive performance.

Bach: Brandenburg Concerto No. 4 in C major; String Ensemble from the Curtis Institute: Alfred Mann and Anton Winkler (recorders); Edith Weissmann (harpsichord), conducted by Ezra Rathlen. Hargall Record Set 105.

## RECORDS



GRACE MOORE  
Records a New Set of Famous French Songs

Of the six Brandenburg concertos none is more cherishable than the fourth. Its imaginative content is as great as its emotional appeal. Here we have a first performance, and a good one too, of this work in the original instrumentation. The *fauco d'eco*, indicated in the Bach score, was in reality the treble recorder used here. There is an old world charm to this performance which will appeal to all who like the old instruments. In the hands of less gifted musicians, the limited tonal qualities of the recorder might be less conducive to enjoyment, but such is not the case here.

Chopin: Concerto No. 1, in E minor, Op. 11; Edward Kilenyi (piano) and the Minneapolis Symphony Orchestra, conducted by Dimitri Mitropoulos. Columbia set 515.

As a recording this set is disappointing; it lacks the tonal liveness and sonority of other issues by this orchestra. Although Kilenyi plays with admirable facility and technique, his interpretation has little of the savoring of content which is to be found in the earlier and still satisfactorily recorded version of Artur Schnabel. The young pianist's restraint excludes dramatic fervor and poetic delicacy, hence his interpretation of the concerto is lacking in both emotional and imaginative diversity.

Bethoven: Quartet in E minor, Op. 59, No. 2; The Coolidge String Quartet. Victor set DM-919.

Clarity of line and technical competence are the chief attributes of the Coolidge ensemble. Emotionally its performance is lacking in the sentiment warmth and dramatic variance of the Budapest version (Victor set 340). Hence, to our way of thinking, the latter group's performance remains unchallenged by this more modern recording.

Holvorsen: Passacaglia; (Continued on Page 792)





WANDA LANDOWSKA  
World Famous Harpsichordist

**EXPLORING MUSIC** (heard Mondays from 3:30 to 4:00 P.M., EWT—Columbia network), of which we have spoken on several occasions, continues to be one of the most interesting day-time musical programs. Until this month this broadcast has been featuring unusual and little known orchestral works under the direction of the young American conductor, Bernard Herrmann, with an occasional ensemble piece requiring a soloist. Beginning on November 2, *Exploring Music* will present in a series of nine concerts the distinguished harpsichordist and authority on old music, Wanda Landowska. Each week Mme. Landowska will be heard in a concerto and in a group of solos. The concertos will be selected from the works of Philip Emanuel Bach, Handel and Mozart.

Wanda Landowska is undisputedly the greatest present day exponent of the harpsichord. Her recordings have been highly valued for many years by pedagogues as well as music lovers. Her School for Ancient Music (Ecole de Musique Ancienne), which she conducted at her suburban home near Paris, attracted from its inception in 1927, some of the foremost figure in the musical world. Her work in behalf of the appreciation and better understanding of early music has been perhaps unmatched on the continent. Her collection of old instruments and music was one of the most valuable in the world. In the garden of her home she had a small concert hall, in which public lectures were held and where once a year in the spring a series of harpsichord, clavichord and piano recitals were given.

Perhaps because it was not possible to transport

guished soloist in a series of concerts designed to exploit her special talents.

Another talented keyboard player, the English-born organist E. Power Biggs, is being featured by Columbia in a series of Sunday morning organ recitals (9:15 to 9:45—EWT). Mr. Biggs plays on the baroque organ in the Germanic Museum at Harvard University, which now is being used by the United States Army as a training school for chaplains. The programs to be broadcast this month by the organist are, as were those of last month, sponsored by Mrs. Elizabeth Sprague Coolidge as a gift to Harvard University. Biggs, who was a prize pupil at the Royal Academy of Music in London, has accomplished the notable feat of twice playing the complete organ music of Bach—first in a series of recitals at Harvard University and second at Columbia University. He has also appeared with several leading orchestras as soloist.

The organ at the Germanic Museum is designed to reproduce the beauty and clarity of tone of the famous European organs of the eighteenth century, the instruments upon which Bach, Handel and other great classic composers played. This organ possesses twenty-four stops and two manuals.

On October 4, the famous *Coolidge Quartet* began a series of Sunday morning chamber music recitals from the Library of Congress in Washington, D.C. (11:05 to 12:00 noon, EWT—Columbia

## Wireless Masterpieces in Homes Everywhere

by

Alfred Lindsay Morgan

her valuable collection to other parts, Mme. Landowska lingered on at her home after the Nazis took Paris. Later, she escaped from France, and to-day she does not know whether her famous collection of instruments and books remains intact or not. The American musical world is enriched with an artist of Landowska's standing, and it is consistent with the policy of the Columbia Broadcasting Co. that it presents to its radio listeners this distinguished

network. The quartet will be heard in three programs this month on the 1, 8 and 15. Beginning with the broadcast of November 22, the Budapests will be replaced by the Coolidge Quartet, which will thereafter be heard in a series of six concerts. The latter ensemble will broadcast from a studio in New York City. Both quartets are presented under the auspices of Mrs. Elizabeth Sprague Coolidge. The NBC Spring Quartet are also to be heard on Sunday mornings in a half-hour recital of chamber music (8:30 to 9:00—NBC network). This ensemble which has been playing together for a number of years is a group of soloists associated with the famous NBC Symphony Orchestra.

Speaking of the NBC Symphony Orchestra, this is the month which saw the birth of the celebrated and widely loved Arturo Toscanini as conductor of this organization. Beginning with the concert of November 1, the Maestro will present a series of six programs; later he will return for another heard in a similar series. The season of the orchestra this winter is for twenty-four weeks, in all during which even soloists will direct twelve concerts.

The programs for the month of the Philharmonic-Symphony Orchestra of New York (heard Sunday afternoons—Columbia network), originally planned under the direction of Bruno Walter (November 1, 8 and 15) will be altered at the last moment. If the noted Russian composer Dmitri Shostakovich arrives in New York, it is expected that two of the programs will be turned over to the music of the Russian who will probably be heard at one of these concerts. If he does not, his own piano concerto, The changed program, if Shostakovich does not reach here, will feature Nathan Milstein, the noted violinist, on November 1, and Arvir Rubinstein, the celebrated Polish pianist, on the 8th, and Bruno Walter in an orchestral concert on the 15th. Arvir Rubinstein, the eminent conductor of the Cleveland Orchestra, will announce as the leader of the concert of November 22 and 29.

Emma Otter, the popular Czech soprano who has long been heard in a recital with concert orchestra on Sundays from 12:30 to 1:00 P.M., EWT—NBC network, has another spot on the air on November 1, from 6:30 to 6:45 P.M., EWT. The charming and unaffected manner of Miss Otter's singing contributes to the enjoyment of her radio recitals.

One of the foremost pioneers in radio music, Howard Barlow, the conductor of the Columbia Broadcasting Symphony Orchestra, celebrated his fifteenth anniversary as (Continued on Page 186)

## RADIO

"FORWARD MARCH WITH MUSIC"

## MELODIES GALORE

If you are interested in studying master melodies by the outstanding minds of musical history, you will find a melody mine in "Symphony Themes," compiled by Raymond Burrows (Assistant Professor of Music Education, Teachers' College, Columbia University) and Bessie Carroll Redmond (Chairman of the Music Department, Benjamin Franklin High School, New York City). The book should be a very valuable one if it does no more than provide a quick means of reference for the consideration of the main themes of a work which the music lover is about to hear either in the concert hall, the radio concert or through a record. There can be no question that the enjoyment of performance will be very much enhanced, if these themes can be recognized so that even the tyro can discern the skill with which the master has used his materials.

The compilers have in this way made a remarkable collection of 1193 principal themes from one hundred works, arranged them alphabetically by composer, with cues in symbols indicating the orchestral instruments, first presenting the themes. While this will make a fine addition to any private or public musical library, it is a "must" for all college and conservatory bookshelves.

"Symphony Themes"  
By: Raymond Burrows and  
Bessie Carroll Redmond  
Pages: 287  
Price: \$2.50  
Publisher: Simon & Schuster

## A RUSTIC GENIUS

Werner Wolff, son of the famous European concert manager, Hermann Wolff, came to America as a refugee at the outbreak of the war and found a hospitable sanctuary in the Tennessee Wesleyan College where he has rendered valuable service. As a child and youth, his home was a mecca for the musical great of Europe.

In taking up the task of writing a biography of "the most catholic of German composers," the Austrian Anton Bruckner, he has labored with a devotion which is memorable. Although Bruckner was born in 1824 and died in 1896, his rustic character, simplicity, and extreme modesty



THE ANTON BRUCKNER ORGAN

This famous organ, at which Bruckner presided for so many years, is in the Foundation Church at St. Florian, in Austria. Bruckner is buried underneath this organ.

seemed to belong to an earlier century. Wolff has brought this out in bold relief. A pupil in harmony of the rigid Sechter, he was really very daring in his innovations. He never consciously essayed the sensational. His polyphony, like that of Bach, was inherent. He thought polyphonically and his effects are effortless at all times. He was his own severest critic. When he found a symphony of

## The Etude Music Lover's Bookshelf



by B. Meredith Cadman

Any book here reviewed may be secured from THE ETUDE MUSIC MAGAZINE at the price given plus postage.

earlier days among a bundle of old papers which were turned over when he was moving, he humorously called it "Symphony No. 0." He was then engaged upon the "Ninth Symphony." No. 0 was first performed twenty-eight years after the composer's death.

The writer gratefully expresses his thanks to the Oberlaender Trust, in Philadelphia, "without whose assistance this book would not have been written."

"Anton Bruckner"  
Author: Werner Wolff  
Pages: 283  
Price: \$3.75  
Publisher: E. P. Dutton & Co., Inc.

## AN UNUSUAL APPROACH TO SINGING

The epigastria triangle is the basis of the voice governs. Perhaps you did not know that you had an epigastria triangle, but if you feel between your ribs a few inches below your breast bone, you will feel a "bulge like a tense little drum-head." This together with many other factors pertaining to singing to improve body position, and also a discussion of the formation of vowels and consonants make up one of the most unusual voice books ever published. The great and good Bishop Phillips Brooks, early in life had great trouble in projecting his voice and he paid high tribute to this system, for helping him to develop the splendid vocal production for which he was later famed.

The book merits the close study of teachers and students who desire to achieve more than a stereotyped and superficial view of tone production. The author is a highly regarded New England clergyman.

"The Voice Governor"  
Author: Ralph M. Harper  
Pages: 142  
Price: \$2.00  
Publisher: E. C. Schirmer Music Co.

## AMERICAN MUSIC BLOSSOMS

Not a musical history, but a kind of casual review of our musical development is David Ewen's "Music Comes to America." The book is written in a pleasant conversational style, but of course, cannot touch more than a few phases of such an immense subject. The book ranges

from the period of the Civil War to the present and contains much interesting factual history.

"Music Comes to America"  
By: David Ewen  
Pages: 318  
Price: \$3.00  
Publisher: Thomas Y. Crowell Co.

## A TOKEN OF CHRISTMAS

Again the rich human touch of Hendrik Willem Van Loon reaches out to join with music—music being furnished by Grace Castagnetta. At times, the omni-talented Dutch-American historian and geographer to say nothing of his skill as a radio commentator, as a college professor, as a lecturer, and as a musician, tells the Christmas story through an inimitable series of drawings that have a classic value but still preserve a grating feeling for the wonderful advent of Christ at Bethlehem. Miss Castagnetta's music is as warm and sympathetic. This is a lovely little Christmas gift for any music lover. Many will use it as Christmas Greeting card.

"Good Tidings"  
Author: Hendrik Willem van Loon  
Music by: Grace Castagnetta  
Pages: 18  
Price: \$5.00  
Publisher: American Artists Group, Inc.

## MURDER MEETS MEPHISTO

It is doubtful whether any one but an artist would dispute the better part of her life being the foothills of an opera house could have written such a book as "Murder Meets Mephisto." Queenie Martin, long a member of the Metropolitan Opera Company, who had already written "Murder in the Opera House" has expelled its first work. The plot is ingenious, the background, the picturesque land of theatrical make-believe and the clash of tempestuous personalities, is excellently handled. Musicians will enjoy it immensely.

"Murder Meets Mephisto"  
By: Queenie Martin  
Pages: 244  
Price: \$2.00  
Publisher: E. P. Dutton & Co.



# Progress With the Boy Choir

## by Laurence Dilsner

Laurence Dilsner is a brilliant American organist, born in New York. He has an M.A. from New York University, is a graduate of the Guilford School, and studied with Nadia Boulanger at Fontainebleau, where he received a diploma, from the French Government.—EDITOR'S NOTE.

sing à la Henry Aldrich! It has also been found that little or no indication of vocal timbre can be determined merely from the spoken voice. Many a husky voice boy has a high, light soprano singing voice.

Where churches can carry the burden of remuneration it is advisable to pay the boys a small amount for their services. This almost insures regularity of attendance and gives the boy a feeling of holding a job and wanting to do it well. The new boy should start at a small salary

BOY CHOIRS HAVE EXISTED for centuries all over the world. No one seems to know where or when the practice originated of using the unchanged boy soprano voice in chorus. However, it is known that Guido d'Arezzo as early as the eleventh century taught his choir boys the Latin syllables so well known to all music educators and school children: *Ut queant laxis, Resonare fibris, Mira gestorum, Famuli tuorum, Sole polluit, Labia reatum*. According to strict liturgical, women always have been barred from leading divine worship. The boy choir is in close adherence with this ruling.

There are several points of organization and philosophy which on the surface may appear unimportant, but in the experience of the writer are indispensable from every musical and educational standpoint.

Personality and attitude are important features to be considered in selecting boys for a choir. The voice is secondary to the boy himself. A good practice is to permit a regular choir boy to bring an interested "joiner" along to a rehearsal. He is introduced to the choirmaster who welcomes him and tells him that he may watch and listen to the rehearsal. At the close of the meeting if the boy indicates a willingness to become a member, he is invited to attend the next rehearsal ten minutes before the others. At this time the choirmaster must skillfully break the ice and win the boy's confidence, and put him completely at his ease. I always have another chorister present at the "tryout." The singer then follows the usual lines of matching tones with the piano, organ or voice. If he has difficulty in matching my voice, I use the older boy.

Various tests show a high correlation between reading skill and general intelligence. A boy will be admitted into my choir who can read the words of a standard hymn and perfectly match tones. The question often arises, "How young will you accept a boy for the choir?" Almost any age is satisfactory just as long as the voice is unchanged and he passes the tryout. Naturally, the younger the boy joins, the longer he will be a member of an organization.

### A Constant Search

Directors must continually search for young voices or they will one day face a choir composed of boys whose voices are changing and who now

so on. There are still a few such schools in existence in the United States. St. John, The Divine, in New York, maintains a choir school for forty selected voices, who sing at daily services.

Choirmasters differ as to the preference of either the piano or organ for rehearsal. Frequently, choruses trained to artistic perfection with the piano have met almost complete defeat when their work was presented in church with the organ. It is advisable to use the organ for at least part of every rehearsal. Much a cappella singing should be incorporated at rehearsals so that the practice of "leaning" on the accompanying instrument may be greatly reduced.

The writer can well remember Dr. Hollis Dann's practice at New York University of selecting chorus voices for various public concerts. In 1932 the New York University School of Music Education Chorus was invited to sing "The Messiah" for the Methodist Convention at Atlantic City, New Jersey. Before any singer was accepted for the chorus he was required to present himself with three others as a member of a quartet for auditioning before Dr. Dann. The accompanist would play a chord on the piano, in turn the quartet had to sing any required sections a cappella as requested by Dr. Dann. Selected vocalists and breathing exercises will prove beneficial to a good boy choir. The plan of voicing descending passages rather than those that ascend seems to give superior results. New scales on various points beginning on fourth and fifth are good.

Evils of Vowel Distortion

Two faulty singers and choruses combine on one vowel. The majority of boy choir voices give the "o" sound to such an extent that resulting faulty qualities and attributes are more the same vowel color. One often hears: "More and doth magnifico like Lord" instead of, "My word well magnifico the Lord." Vowel distortions give no impetus to the congregation's emotional and spiritual uplift from song and rendition.

The literature for boy choirs is plentiful, as almost all soprano parts can be used.

Automatic records must be kept and permanently filed. A good year is to have a boy whose voice is changing act as a baritone. This keeps him in contact with his choir. Such an arrangement is a bonus as a tenor

motivation may keep the boy back as a tenor or baritone in the year. In addition to the regular salary, voice changes for two thirds keep the spirit of competition alive in a group of boys. Perfect attendance brings the recognition in the church bulletin. Such an honored chorister is given a position in the choir as a tenor or baritone during all services for one month.

Sometimes a vocal solo. The library is the hub of the school. The writer suggests a parallel between the library and the choir bulletin board. Such an addition in the choir room is easily constructed. It may be a board on beaverboard that your teacher will use as a manual training teacher will cut to (Continued on Page 74)



LAURENCE DILSNER

and progress according to the number of years in the choir. Vocal improvement should also be considered. Absences, tardiness, and misbehavior will of course be deducted from the boys' pay at the end of the month. Some churches prefer to send their boys to camp for a week in the summer, rather than pay them for singing. The method of reward will in all cases depend on local conditions.

In the majority of cases two rehearsals per week should be sufficient. Where it is possible to have more meetings, the results will be proportionately superior. In Europe, daily boarding schools for choir boys are not uncommon. However, with boys in residence great expense is entailed for general faculty, board, books, and

### The Muscular Action School

IN VOICE WE DEVELOP mind and muscle."

The mechanism of the singer owns three groups or systems of muscle which are developable. The Muscular Action School in point of time aligned first with the School of Respiration. "Get the muscles of breathing strong and vigorous and you can sing." Later another set of muscles, the vowel formers and other muscles related to articulation, came into the field of scrutiny and exercising. Certain singers in particular have sought assiduously to strengthen by prolonged exercise the muscles of their lips partly in reliance upon the precept that "the who can pronounce well can sing." An additional end in view has been the better realization of the concept of "forward singing," which would appear to be engendered by much attention to the lips. As for the third set of muscles developable, we note in these later days attempts by some individuals to improve

power and range by specially contrived exercises calculated to strengthen muscles attached directly or indirectly to the larynx.

Here we have an end to the list of the several physiological schools which seem to have been consequences of the movement toward scientific procedure whose beginnings we have dated in the year 1741 A. D.

### The Relaxation School

As we have noted a school of transition away from the Old Italian School, so now we note again a second transition and a period of reaction away from the schools that succeeded the Old Italian, and sought to deserve perhaps broader and more extended horizons. The schools of "relaxation" and of "Nature" may be considered three mile-stones in our history of vocal narrative. Whereas in the first period of transition, the pupil had to "do something" in order to get out his voice, now he had to "do nothing" in order to gain the great benefits accruing from "relaxation." Limpness and looseness, overcoming strain and tension, are supposed to leave the body free from interference for the entering in of the voice to sing and to sing beautifully. Most certainly this is a philosophy that differs from the mechanical.

The documents indicate momentum existent at the beginning of the present century. The late Mrs. Robinson-Duff, teacher of Mary Garden, in her excellent and useful "Singing Truths Used by Great Singers," seemed to favor physical relaxation, and in discussing the action of the tongue and jaw, recommended such looseness of those parts as that of a famous vocalist whom she quoted as having advised persons to sing "Like an imbecile" (*Chantez comme une imbécile*). That phrase aptly conveys the intended picture.

### The Natural School

After apparent exploration into every "hook and cranny" of the vocal structure, including, as we shall see, the regions of the upper head and of the brain itself, ever eager for new sources of vocal improvement, certain theorists of vocalism began to turn away from the body to another realm—Nature. Their thinking paralleled close-

# Historical Schools of Singing

## by John W. de Bruyn

This is the second part of a remarkably lucid and readable article upon the schools of singing which have had an influence upon the art in the past and in the present.—EDITOR'S NOTE.

ly the mental processes of the relaxationists. This movement to find the truth about singing from ultimate fountain heads did not originate in a day or with any one individual. Its indications go back a long way. For example, Lamperti (about 1875) writes of "Natural emission of the voice." This emission he traces back to natural respiration. Edmund J. Myer in "Position and Action in Singing," published in 1897, has it: "The voice is in Nature, and by a study of Nature and Nature's laws the voice is allowed to develop; it is allowed or induced to reveal itself instead of being made, compelled or forced."

We could go extensively into the records with like quotations. The word "Nature" and the term "voice" frequently appear in the literature of voice. Sometimes the "laws of Nature" mean the "inner consciousness." At other times "real" science is intended. Again, "to be natural" is synonymous with "to be automatic."

How to be natural? We illustrate very briefly. Pupils are told to find the natural method of breathing by observation of a newborn infant. They are told to note the singing of folk who toll under open air conditions, such as negroes in the fields who generally without training sing so beautifully their spirituals. Or they are advised to seek the moods of emotion and to permit their unchecked emission from the body—from the soul through the lips.

### The Resonance School

As we already have stated, the quest for knowledge that might assist the cause of voice culture seems to have covered successively every unit of the human body that might promise contribution. We deal now with practically the last, in point of time, intensively explored locality of the anatomy, that of the region of the head found to be the hard and soft palates. The Psychological School, which is to follow, went higher than this locality into the mental structures, but "mind" need not be considered entirely anatomically.

## VOICE

One of the pioneers in this school was Madame Hermine Rudersdorf, mother of the actor Richard Mansfield, born in Germany in 1822, and a resident of Boston after 1882. To our knowledge she left no printed record of her theories, but they are latent in the writings of her disciple, Mary Ingles James, Boston voice teacher who brought out in 1903 a book entitled, "Scientific Tone Production." Much more widely read is "Resonance in Singing and Speaking," by Dr. Thomas Fillebrown, professor at Harvard University. This work was published in 1911. In 1903 the May, June, and July issues of The Etude contained a series of papers by Dr. Fillebrown.

Not to be outdone by her ancient rival, Boston, New York quite contemporaneously brought forth her Dr. Curtis, laryngologist and adviser of singers at the Metropolitan. The two knowledge, Edouard and Jean, famous in the history of grand opera, collaborated with Dr. Curtis, and later Jean began teaching in France. The present school is often referred to as the "Nice School," since M. de Reszák taught in the city of that name. Another and more general appellation is the "French School."

Briefly, the Resonance School stresses the vital importance of the nasal and head cavities in the reinforcement of the tone originating in the larynx. The admonition "sing in the mask" is a precept peculiar to this movement.

Because of its almost universal influence upon training methods employed by teachers we must designate the Resonance School as the fourth milestone in our treatment of historical school of singing.

### The Psychological School

The precept that the mental concept of tone is the most important factor in producing good singers, although highly valued and employed by the Old Italian School, would seem to have found its relative obscurity in the greater momentums of the physiological and mechanical schools already described.

Renewed emphasis upon this aspect of vocal training came with the maturity of Wilhelm Wundt (1830-1920), who has been called the "father of experimental psychology" and who represents a fifth mile-stone in the present narrative. The tremendous influence of this German scientist upon American education, exerted in great part by his disciples, extended into the field of voice teaching. Before the year 1900, we find very few books based upon psychological processes. David C. Taylor's "The Psychology of Singing" came out in first edition in 1908. Kathleen Rogers, whose "Philosophy of Singing" published in 1908, stressed the factor of emotion in her "Your Voice and You" published in 1925 a comprehension of the value of the "voice training." The sub-title of her later book is "A Practical Application of Psychology to Singing." Frantz Proschowski, whose "The Way Sing" has 1923 as the date of copyright, well summarizes what we take to be the attitude of present-day teachers of the psychological approach toward contemporary (Continued on Page 74)



by J. Duncan Stewart

Fear is the match that sets our haystack on fire. If put out early, it does little damage. If it is neglected, the damage might be irreparable. Under average conditions the hands behave, and

make good to the delight of Aunt Sophie and to the possible salvation of his public efforts. The method is always justified, so don't let the "wasted" time of a few impatient members of your attendance worry you. As a teacher, you

A second, more subtle, in the hands of a straight thinking, quality teacher who intelligently plans his work. *Continued on Page 374*

Unfortunately, it has been found that many

The pianist's next difficulty is the matter of the stops. He seems to want to pull them all at once, like weeds out of a garden. If he does not do this, he discovers the swell pedal and works it like a sewing machine. Of course this makes the organ sound like an accordion. The only thing to do with such a pupil is to let him go on a little while in his mad career until he sees how ridiculous he

is making himself. Then the teacher may emphasize the role of teachers of character, and the pupils will soon reform.

If a pupil has not a detached attitude towards music, his listening to himself, his recovery may take longer. The subject of improvisation is to be seen as a hard and dry matter. At least it should not be taught that way. The pupil must learn from the teacher the theoretical and academic nature of the pipe as affected by the tempo. Then, however comes the almost endless academic problems of time combinations, in which his heart must be interested rather than his fingers. He will soon find a word of advice imperative. He will learn how to adapt his various improvisations to the kind of music he is to improvise upon. The programme of his study that he receives, the tempo might advise. True, modern editions of organ music are carefully marked with notes that, for improvisation, [Continued on page 72]



*by Robert J. Barrett*

swung down the field led by another giant drum major and preceded by two herald-trumpeters who held aloft shining trumpets draped with maize and blue M banners.

Next, before the eyes of the crowd the musicians formed a huge clock with a great man-made pendulum at the base. Breaking into the strains of the *Grandfather's Clock* song, the band was joined in singing by almost everyone of the 70,000 fans. Then as the pendulum swung with the last note, the clock was heard to tick and the

gridiron during the football season and the fans have come to expect it as part of the big game fare. The pre-game, connected with the game grows more colorful with each passing year.

Also compelling to watch the show from the colorium boxes are the acrobatic antics of the cheerleaders with their cartwheels and tumbling, the novel tricks of the cheering sections, the band twirls and swirling of good looking girl drum majorettes, the parading of animal mascots and chimney sweeps played by the students garbed

The Harvard University band of one hundred players called for virtuosity and novel musical innovations. Led by the band director present, symphonic arrangements of popular songs and marches also in melody form which make a new hit with the students.

The Carnage Teli Koffe band is one of the major cultural of the Ewe people, for the Ewe people live in both countries and the sight of the two flags and Africa always excites the Ewe people and interest of the fans. One of the major and distinctive markings according to form a group of letters as the Ewe people than distributes the meaning of a lot of content in his feet.

**T**ODAY, AS NEVER BEFORE, music in America is facing its greatest challenge. In this country, where for so many years, have been the place that was free of unnecessary evils, that battles could be fought over a conference table, where through the guidance and leadership of our great leaders and statesmen, nations could return victorious, we are again engaged in war—the greatest war of all time. Within a few months we have changed from a peace-loving nation to a nation that is great because of the great people, determined to preserve our democratic traditions. Much of the music, which for the past two and a half decades had done much in contributing to the peace, is now being used to glorify the war. The living, most beautiful and most important of all, the duration of war give way

the music which will arouse our nation to the unity and spirit necessary to victory. For many years our youth and citizenry have justly been absorbing music of an anti-war flavor. Our musical diet appropriately consisted of the music of the mountains, the birds, trees, the sky, the sun, the moon, the stars, and music of the sea. The romantic music, impressionistic music, yes, without doubt we had been "raised" on a "peace-music" diet. But December 7, 1941 brought us to a sudden awakening that our philosophies and teachings of peace were not a part of the educational teachings of our present enemies. We were soon to learn that the musical diet had been reared upon an entirely different diet. Peace was not a part of their formula.

While we of America had been teaching our young musicians southern lullabies, cowboy songs, hillbilly tunes, negro spirituals and while our youth was dancing to the music of the "juke-box," the musical menu of our enemies consisted of an entirely different entré that of war-marching soldiers, and through those songs our enemies were preparing their youth for the present conflict. As a result, while we were singing and playing the music of peace, our enemies were developing through music, a militant attitude and unified military forces of all their people.

We who are responsible for the part music is to play in bringing ultimate victory to the Allies must adjust ourselves to a new musical program. We must see that the people of this nation become a *singing citizenry*. Without excluding the great music of our pre-war programs, we must emphasize music of a patriotic nature. We do not mean that we have to sing a large amount of live participation in mass singing. Music, as an other force, can develop unity, morale, spirit and confidence. Our War Department has asked for a singing soldiery; it encourages parades, community sings, band and orchestra performances. It is only through this active participation that our people will acquire the sense that this is *their* war. They will then be able to stand up to the forces and that the spirit will win will bring final victory. Music is a perfect medium for this and it is for us to accept the challenge. Up to the present time our youth and adults have

# How Music Can Help Win the War

*by*

William D. Revelli

failed to show sufficient enthusiasm and participation in the type of music mentioned. There is definitely a lack of the good old American spirit in our singing programs.

Recently, I attended a choral concert presented by an exceptionally fine choir of two hundred mixed voices. The concert was superb—the singing beautiful—but the choice of selections did not include *one patriotic or American composition* in the entire program. Is this the time for a full evening of Palestrina, Bach, Brahms? Beautiful?—Yes!—Appropriate?—Hardly so! We are in the greatest of all wars. The part music is to play in helping win this war will be dependent upon the music leaders and musicians of this nation.

The music education program of our public schools represents one of the most powerful weapons available toward the winning of the war. Music of our armed forces, our navy, army, air force, marine, the songs of our country, *Battle Hymn of the Republic*, *The Spirit of '76*, *America the Beautiful*, music of our flag, that is the music of to-day, and it is this music which can and will help lead us to victory.

In practically every community in this country we find excellent school and municipal bands, orchestras and choruses. Let us encourage community bands, and present our bands and orchestras in patriotic programs and pageants. Nothing else we can do will prove more stimulating and more effective in building and maintaining civilian and military morale than such projects and activities. At every school or community concert the audience should be given an opportunity to sing at least one well known patriotic song.

Only recently, I witnessed a Municipal Opera performance. Over ten thousand persons were in attendance. It was indeed a great spectacle, a natural amphitheatre—the lights were dimmed—a spot light was focused upon the conductor—the orchestra musicians arose from their seats. The conductor faced the orchestra and conducted the *Star-Spangled Banner*, with his back to the audience. Not a single person with the exception of my friend and I entered into the spirit of song.

## BAND and ORCHESTRA

Revised by William D. Reutter

I have since seen this situation repeated numerous times by smaller audiences.

### Not a Song Without Words

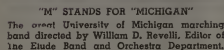
The National Anthem is a song, and in fact a song *without* words; in so far, the words make the song; they are more important than the notes. They belong to you and me to every true American citizen—they are American—they represent the things we are fighting for. Our National Anthem belongs to the people, our bands and orchestras should serve as accompaniments to the singing of this great song. Let us encourage our audiences to sing it. They will soon come to realize what the words can do to arouse their emotions and awaken them to the spirit of America.

The type of service to which our school music units can contribute are many and varied. In addition to the usual school functions and community concerts already mentioned, we can include participation in special meetings now being held by the Red Cross Service Clubs, Parent-Teacher Associations, American Legion, Civilian Defense Workers and other war-time meetings. The singing of patriotic songs and the performance of military music at such occasions can have a powerful influence in developing unity of purpose and morale. Another service to which our bands can make a valued contribution is that of providing music for the "war effort" of the meeting and entertainment of the Armed Forces Aides, our military units can contribute more than ever before. The programs being held on various holidays, it is at such times that people are most conscious of the opportunity to pledge themselves to unity and the music can then contribute as extremely effective and of great value.

## Music Helps the Worker

One of the greatest contributions of mass to industry morale has come recently through the most unexploited channels, that is made in industry. Many industrial plants have found that mass is both practical and beneficial when it is used properly. It has been found that a mass plant is more efficient, more profitable and patriotic. Mass is usually best to relieve monotony, fatigue and to inspire workers to perform their tasks to the proper extent. It has been found that the use of elections, timing, volume control, type of work being done, in plants are a means to the end of mass. The first five years of mass research and consideration have been devoted to the phase of mass as part to industry and from this, therefore, doubtless, will come many changes for made in our daily industrial life. Some of the industries that are now progressing are: include Western Electrical Equipment Corporation; Westinghouse Lamp Division, U.S. Navy; Drop Forge and Tool Corporation; Curless Lamp Corporation; Curless-Wright Corporation; and numerous other firms. It has been found that mass is a catalyst that can be fully credited to increased production, improved morale, and it has unified the personnel.

Our school musical (Continued on Page 779)

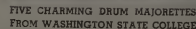


Michigan. Suddenly and dramatically six trumpeters appeared at one end of the field and solemnly marched to midfield with bright banners fluttering from their horns. In the center they wheeled about with West Point precision and, back to back, blared forth a fanfare which caught the attention of the seventy thousand fans in the stands.

Immediately from one entrance of the field pranced and strutted the Ohio State drum major, a giant of a figure in a blue coat with dazzling red braid, wearing dark trousers set off by highly polished boots, the whole costume being topped by an enormous white shako close to two feet in height.

The one hundred twenty piece band, playing the *Buckeye Battle Cry*, followed him onto the gridiron, in a floating O H I O formation, the letters of which were kept in perfect line by the fast stepping bandmen until the entire field had been covered. Swiftly the band circled around the goalposts and started back up the gridiron, but this time instead of forming separate letters, the bandmen, like a magic writing hand, spelled out Michigan in a script formation, with one letter flowing into the next without a break.

Now it was the turn of the Michigan musicians, and the battle of the bands had begun in earnest. The one hundred thirty piece Michigan band



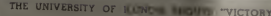
hands moved around to the time of the day—3:20. A great roar of enthusiastic approval from the stands stopped short when a new sound was heard—the winding of the clock. This formation next changed into a large M which marched down the field enclosed in a square which rotated about the letter and moved along with it, a very clever maneuver.

### Many Colorful Scenes

This colorful big game scene is duplicated on hundreds of

"FORWARD MARCH WITH MUSIC"

(Continued on Page 784)



400 PRUIM











## Why Not Simply Music Notation?

Q. Why can't the treble and bass clefs be written so that they will have the same notes on the same lines? One of the simplest and simplest blocks to a beginner is the fact that in the treble clef E comes on a line and in the bass clef E comes on a space and so on. I think that you will agree that a standardization of the two clefs would make music a lot easier for the beginner to read. Such a change would mean the gradual retraining of the musical library as the new generation learned under the new system. If the simplification is worth while, however, the task is not impossible, and it is certainly one that should be done by the publisher house that had the courage to pioneer the change. G. W.

A. You are entirely correct in your position, and I agree with you in everything except the feasibility of retraining the entire musical literature using the new system. Many others have made suggestions similar to yours, and quite a number of simplified systems of notation have been worked out, but no one has ever succeeded in persuading the music publishers that a complete change of notation involving such a vast amount of existing music is feasible or even sensible. And in this case I agree with the publishers: the thing is as impossible as the abolition of war.

## Who Pays the Printer?

Q. I am presenting one of my piano pupils in a piano recital soon. Am I or are the pupil's parents responsible for the printed programs? I have always paid for the programs for my class recitals, but I am not sure. I am not sure of the answer. Mrs. H. A. H.

A. I do not know to what the practice is about paying for the printing of a program given by a single pupil but I should suppose that the expense would naturally be defrayed by the pupil's parents. If they offer any objection to this you might assume half the cost.

## Do Grace Notes Come on the Beam or Before It?

Q. I am a subscriber to *The Musician* and have enjoyed your column. Would you kindly help me with this question? In this number from Schubert's *Impromptu* (No. 14) the grace notes in the treble part preceding the main notes in the bass are they played with it?—Mrs. H. K. D.



A. I have heard them done both ways, but more often before the bass octave than with it.

## About Operettas

Q. Could you supply me with some information about presenting operettas for high school groups? I am in charge of a Critical Analysis of Nine Operettas for High School Groups. I would appreciate any information you send.—T. O. T.

A. I am not sure just what kind of information you want so I will make some random remarks, hoping that something may be of value to you. In the first place it should be said that from the stand-

## Questions and Answers

A Music Information Service

Conducted By

Karl W. Gehrkens  
Mus. Doc.Professor Laurence  
Oberlin CollegeMusic Editor, Webster's New  
International Dictionary

point of school pupils and their parents the operetta is probably the most popular type of musical activity offered by the school, but that from the standpoint of the music educator it is about the most barren of educational results—at least so far as musical training is concerned. The popularity of the operetta is based on the fact that it is a play, and everyone likes to see a play or, better yet, to take part in one. But putting on an operetta means a great deal of extra work for the music teacher, and most operettas have too little literary and musical value that the work often seems wasted from a purely educational standpoint. However, as a program involving the entire school the operetta has great possibilities, and most music educators end up by deciding in favor of putting on an occasional "musical show." My advice is that the music teacher search hard and long until he finds an operetta that has a text of at least fair quality, and music that he is not too much ashamed of in case a musician should happen to attend the performance.

## How Are We Doing?

Q. I am enclosing a little composition of a pupil of mine composed, and I would like your opinion about it. What do you think of it? She is eleven years old and has taken lessons three terms, also elementary theory and transposing. She has quite an imaginative mind as she understands her music better. She now plays compositions as *Minuet*, by Fiedler; *Wedding March*, by Mendelssohn; and *Brüderchen*, by Wagner. She knows all her major scales and is studying the relative and tonic minors. Please tell me how you think we are getting along.—M. A. K.

A. The composition is good but not exceptional. Many children of ten or eleven are able to write such music—or would be if their teachers encouraged them to do so. I sympathize with you in your attitude. *America* into other keys is excellent and I suggest that you have your pupil learn to transpose other material. Also the

follow. Just this difference in style makes Bach harder to understand, and therefore love and appreciation are slower to develop in the young student. Then too, a deep deal of Bach's music is highly intellectual in its style, as compared with Chopin, for example, whose preludes, waltzes, and nocturnes are often highly emotional in the effect they produce. But Bach's music is so clear, so pure, so everlastingly beautiful that every musician must come to an understanding of it, and when it is once understood it is usually loved.

In reply to your question about accents I can only say that your teacher seems to be right, therefore I advise you to follow his instructions.

## Can an Older Person Still Learn Music?

Q. I was very much interested in the article "Practical Ear Training." In the April issue, is it possible for an almost fifty-year-old person ever to learn any kind of music? When I was a small child I was told by my mother that I couldn't sing, that no one in my father's family could sing a tune in a back yard. I would be the same way! Being a *nerd*, however, I took this very much to heart and never tried. In music class at school, I never learned a thing. I was too retarded than anyone would learn to sing. I would sing about me. All my life I loved singing and dance like other normal people. I did all my life. I suffered in silence because I can't carry a tune. Now at thirty-five I still want to play the piano, or would like to learn to play and not sense that I am too old from learning any instrument.—Mrs. C. L.

A. One of the most important things that psychologists have done for humanity is to tell them that it is never too late to learn. So my answer to your question is that you can probably still learn to play the piano well enough so to derive great satisfaction from the study. Whether you can still learn to sing I am not certain, but I would urge you to try. And I believe you could learn to make beautiful accompaniments with your body. If you have access to a teacher of *Dalcroze eurhythmics* in addition to a teacher of music, I suggest that you ask this teacher to help you. But if you such teacher is available, ask some teacher of music in the public schools to give you the kind of rhythm work that is provided for children in the music classes and work with that until you feel that you can present to their children such silly things, and I am sure you have missed the joy of participating in music during all this time. Practically all children are musical—at least to a certain point; and most adults can learn to do at least something with music. So *get going!*

No question will be answered in *THE MUSICIAN* unless accompanied by the full name and address of the inquirer. Only small, or pseudonym given, will be utilized.

compositions are fairly difficult for that age. Better she play them really well! It is better to play a easier piece well than to play a harder one badly. All in all it seems to me that you and your pupil are doing very well, so go right ahead.

## Is Bach Dry?

Q. How can one distinguish short lengths, strong beats, and weaker beats in the music of J. S. Bach? I am twelve, and quite far advanced in the piano library such a large one. Is it wise to develop taste for that which is not enjoyed, when we know well we will not be able to cover all that which we do like in a lifetime?—W. J.

A. I think I will answer your second question first, since it is the more important. A good many young people have trouble understanding and liking Bach's music. I sympathize with you in your attitude. One trouble is that Bach wrote in polyphonic style, that is, each voice (or part) is melodic; whereas most of the music which you have had experience has just a single melody and the melody is accompanied by chords so that there is only one rhythmic pattern to

## How Analysis Helps Piano Study

by Ellen Amey

THE PURPOSE OF THE STUDY of music is to learn how to assimilate musical ideas, how to convey these ideas into thought and feeling, and to express these thoughts through the mastery of a chosen instrument. The assimilation of musical matter can best be made through the recognition of the basic material or fundamental forms, that is, the scales and chords with and around which a composer has woven his ideas. Analysis will lay bare this core or backbone and reveal the inner structure of a composition. It also will show to what degree pure, basic forms may be employed in the creation of musical ideas which are interesting in musical content and technical arrangement.

It is related that Beethoven, because of a lack of exercise in the composition of symphonic forms, followed closely the pattern of a Haydn masterpiece when writing his first symphony. With a fine sense for rich orchestration and a knowledge that could produce a twelve-part chorus he approached this task. The result was a masterpiece. There is no doubt that an unusual musical background with an excellent musicianship shaped the career of the man who became "England's musician laureate."

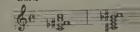
The requisites for analytical work imply much more than an acquaintance with scales and chords. A pupil should know not only every tone of each of the different scales, but also the relationship of each tone to its keynote or tonic, together with its tendency in that particular family of tones. He must at least know the fundamental chords. He should recognize the triad built on each tone of a scale, and the kind of a triad each tone of the scale may carry, either major, minor, augmented or diminished. He should know that I, IV and V are the primary tones of the scale and that the triads built on these tones are the primary triads. Those having the root on other scale tones are secondary triads.

It is important that the chords of the seventh be recognized aurally and visually whenever they are used. Their origin is found by adding the seventh to the triad of each scale tone. There are seven different kinds of chords of the seventh. The major scale carries only four of these varieties while the harmonic minor scale carries the whole seven. This is a different kind of seventh chord for each tone of the scale. The dominant seventh chord which is found on the fifth

is properly introduced by a six-four chord on its root, that is, the chord of the tonic with its fifth in the bass, and it proceeds directly to the tonic or keynote.

The diminished seventh chord, which there are only three different chords, is found on the seventh of the harmonic minor scale. Its intervals, each one of which is a step and a half, will remain the same in whatever position the chord may appear. Due to this particular formation, each one of these three chords belongs to two of the different scales. In free composition this chord requires neither preparation nor resolution. Its resolution, when used, may be major or minor. Thus we find that the diminished seventh is a chord of great individuality as well as flexibility in its use. It impinges itself equally on each of the senses, namely, the auditory, the visual and the tactile.

Ex. 2



The chord of the seventh which is formed on the seventh of the major scale is identical with that formed on the second of its relative minor. It is a diminished triad with a minor seventh.

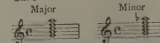
Ex. 3



This chord, though not so plaint as the diminished seventh, is found to have a singular appeal. Notwithstanding the fact that its function, when it is used in passing harmonies, may appear to be minor, it is a distinctive theme whose origin can be traced to this chord.

The dominant chord of the seventh and ninth is formed by adding a ninth to the dominant chord of the seventh of either the major or the minor scales.

Ex. 4



Both of these are chords of great beauty, and they must be classed with the essential chords of the whole. The chord of the ninth as the "Love chord."

These are the fundamental forms which constitute the basic material of music. In order that they may be efficaciously used in piano playing, it is necessary that all technique including touch, tone and the timing of touch, should be acquired through the conscious use of these forms both in practice and in study. Thus the tactile sense is exercised and developed.

*Solfeggiato*, the small well known composition by Karl Philipp Emanuel Bach, is an example of what can be done with pure fundamental forms. The composer took the material and its mode of

construction from a *solfeggio* or vocalise of the same singer. Hence its name. The exercise is based on a broken chord of the tonic followed by its descending seventh chord. Thus we find in the *Solfeggiato* these two chords, the tonic triad and its dominant seventh chord in broken-chord construction. The three different keys in which the motif appears are hung together by clearly outlined modulations. With this material Bach gave us a composition characterized by clarity of thought and symmetrical beauty.

The compositions of Mozart clearly show the basic material employed. In his sonatas it is found that he invariably gave out his themes using only the three primary chords, namely I, IV and V. In whatever order these three chords are grouped they show the influence of the cadence form. Many of his themes are chosen directly from these pure harmonies. Notable among them is the first theme of the first movement of the best-known "Sonata in C major." The "Sonata in G major" shows the same simple arrangement from pure fundamental forms. Where embellishments are found they appear to pivot on the notes of these simple harmonies.

The music of Chopin reveals many illuminating examples of inventive genius in using simple ideas to form the most beautiful forms. In none of them has he left the basic material so clear as in the *Waltz in E minor*. In none, too, has he left the invention so apparent. The introduction of eight measures holds the key to the particular kind of adornment which Chopin chose to use. This is found to be a dissonant note which falls on the accented beat. It is always a half step below the first note of the chord group. Outside this one idea the subject-matter shows nothing but simple chords and scales with the same progressions that are used in classic form. The particular invention of using a dissonant note to begin a chord-group is a form peculiar to Chopin. He used it in many compositions, but in none so generally as in the *Waltz in E minor*. Among his compositions best known to the piano student where this invention may be found, are the *Impromptu in C minor*, and the *Etude in C minor*, known as the *Revolutionary Etude*. In all these cases the subject-matter may be assimilated as soon as the chord is recognized.

A descending passage of four measures taken from the *Waltz in E minor* is shown in *Ex. 5*. The passage by Moszkowski serves as a typical example of brilliant passage work based on the dominant seventh chord. The notes of this chord built on E-flat fall on the first half of each beat. Each alternate note is a half step below the following chord note. The notes of the chord in descending order as played are E-flat, D-flat, B-flat and A. Using the fingering 4, 2, 3, 1 it is easy to find the alternating note. In this and similar passages built on the dominant seventh, a recognition of the chord will insure its assimilation. The passage becomes a product of the mind. There can be no uncertainty when playing it.

Dominant seventh chords provide the material for the brilliant cadenza in Liszt's *Liebestraum*. With the return of the key of E-flat in the middle part of the piece, the composer began to prepare the climax which came when he reached the dominant chord of the seventh and ninth on E-flat. The uppermost note is F, the ninth of the chord, in the four-lined octave, or the fourth F above middle C. Virtuoso-like, Liszt dropped to this same chord two octaves lower by using a descending chromatic passage of broken chords with each hand. These two (Continued on Page 776)



FREDERIC CHOPIN (1810-1849) wrote twenty-four preludes, one for each key, and all published under Opus 28. We often read that they were written during the composer's stay on the Island of Majorca, off the coast of Spain, but many were written before he left France.

Some think that the preludes are the best of Chopin's compositions, but this is probably not so. Without question they are the most spontaneous of his works—most of them improvisations jotted down for future use. Rubinstein speaks of them as "the very pearls of his works"; Schumann, "a sheaf of moods"; and Liszt, "types of perfection in a mode created by himself and stamped with the high impress of his poetic genius."

The *Prelude in A major* is one of the shortest and easiest to play, containing only sixteen measures; these are divided into eight two-measure phrases, all having exactly the same rhythm. And still not monotonous! Who, but a master like Chopin could do this?

Let us first look at the pedaling of this little piece. The usual pedaling is this: The low bass tone is caught by the pedal and then the hand is changed again on the next count in order to avoid the blur in the right hand. The weakness of this pedaling is that when the pedal is depressed on the second beat, the low bass tone, which should continue sounding, is lost. It is much more effective to use the delayed-pedal, for, by so doing, this fundamental bass can be carried through the two measures with no accompanying dissonance.

#### Meaning of Delayed Pedaling

A delayed-pedal is one in which certain notes, usually bass tones are held with the fingers until the dissonance is passed, when the clear harmony is then pedaled. This prelude offers an excellent example of delayed pedaling.

The pedal depression should be held back until the sixteenth-note has been struck, and the left hand bass-note held with the finger until the last moment of time. The slow tempo of the prelude makes this pedaling less difficult. Do not hop over this sixteenth-note as if it were a sore foot; in other words, as you would when playing a march. From a tonal standpoint these short notes are no less important than the longer melody notes, so do not hurry them too much. Above all, do not let the dotted quarter-note get caught by the pedal; also, listen to see if the low bass tone continues to sound.

Let us note the method of pedal notation here used. Hans Schmidt, as far back as 1860, suggested the use of notes and rests for this purpose. This idea was patented and an effort made to have it officially adopted, but with little success. It is the only correct method of pedal notation we have, although it still is little used except in specific works dealing with the pedal. By what other method could it be shown that the pedal is depressed after a sixteenth-note has been struck?

The argument generally used against the Schmidt method is that it is too clumsy; yet the

# Master Lesson on Chopin's Prelude in A major

by Orville A. Lindquist

eye of the musician is trained to look in notes and phrases, all having exactly the same rhythm. And still not monotonous! Who, but a master like Chopin could do this?

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The Monastery of Valdemora in Majorca as it appeared in 1838, when Chopin wrote the famous "Preludes" while on a visit there. This picture was secured for The Etude through the courtesy of Dr. Guy Maier.

terial. It is decidedly meritorious.

Sometimes a dissonance, such as this in the right hand, can be shut off, without losing the bass tone, by the use of the half-pedal. In this case a quick up-and-down action of the pedal would be used on the second count. Such a quick pedal action will shut off high tones but not low ones. A successful half-pedal here would be rather difficult as the right hand notes do not lie high enough in the treble.

#### Accent With Care

Some writers would have us believe that in half-pedaling, the pedal is lifted only half way. But on the contrary, in order to shut off any sharp note it is necessary that the dampers come in contact with the string. It is the quickness of the foot-action that does the trick. The pedal must not be raised any higher than necessary.

The time signature calls for three quarters to the measure, as in a waltz; however, this does not mean that the first beat of each meas-

ure is accented. The player should think of the phrases as containing six counts rather than three, with the accents falling on counts one and two. From the second count on, the chords should be received about the same amount of time. If the receive about the same amount of time, there should be a slight delayed pedal to the end in order to keep a proper balance between the right hand and the diminished the low bass tone.

In this composition, as in most of Chopin's, the melody lies in the left hand of the chord. Since the notes are played by the weaker fingers, great care should be taken to see that this particular note is not too weak. It should sound out with a little more force than the rest of the chord. Keep the finger that plays this note firm. Probably more important still is that you have in mind what kind of tone you wish, for you will never get any better than that you are thinking. You are never better muscle control. These three top notes if they are all played with the same finger.

The fingering of this prelude is as simple as the piece itself. The only irregular spot is in measure seven where the fourth finger of the right hand makes a jump from E to A. As a finger change between two notes is not necessary as long as the pedal is sustaining both notes.

#### The Need for Contrast

This prelude requires some other advantage. The melody, pedaled over the prelude, naturally has a soft, dreamy quality. This quality is softened by the half-note C-sharp and D by delaying the pedal these half notes are sustained their full value and a much better balanced piece is thereby obtained.

A composer's use of expression is that a melody is a new feeling, a new feeling. This should be a law of nature. This time, as far as it concerns expression in this playing, is not desirable, however, it looks good. Understand this piece, not only for the melody, but also for the two-measure phrases.

The prelude is marked *andante*, a rather extraordinary tempo for a prelude. It means slow, but also to move on. (Continued on Page 732)

## ACROSS THE FOOTLIGHTS

This ingenious composition, theatrical in every note, suggests the swishing of skirts and the patter of feet. It calls for very careful attention to the well marked fingering. Grade 4. RALPH FEDERE

**Allegro moderato M.M. ♩ = 152**

*mp brightly*

*cresc.* *ff* *pppp* *Fine*

**Molto cantabile (meno mosso) M.M. ♩ = 144**

*con sentimento* *mp* *cresc.* *f* *rit e dim. mf* *f* *rit* *D.C.*



Edited by I. Philipp

# FÜR ELISE BAGATELLE IN A MINOR

Beethoven's little *Für Elise* was found among the papers of one of his friends. He wrote few other bagatelles, and this charming work possibly has been played more than any other Beethoven composition for piano. It is susceptible to fine nuances in expression. Do not make the mistake of playing it too slowly. Grade 3.

L. van BEETHOVEN, Op. 173

*Poco moto* M. M. ♩ = 56

*pp*

*simile*

*piu f*

*dim.*

*p*

*dim.*

*espressivo*

*p*

*dim.*

*p*

a) 1 2 3 4

*Allegretto*

*dim. e poco rit.*

*pp*

*mf*

*dim.*

*p*

*dim.*

*pp*

*1st*

*Last*

*Fine*

*f*

*dim.*

*simile*

*p*

*cresc.*

*f*

*dim.*

*pp*

*leggiere*

*D.S. al Fine*



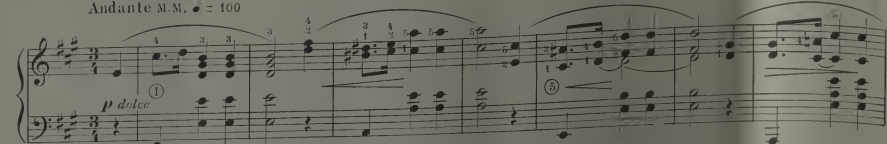
Edited by Orville A. Lindquist

See another page in this issue for a Master Lesson by Mr. Lindquist on this composition.

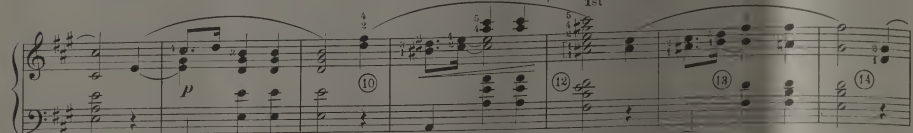
Andante M.M. ♩ = 100

# PRELUDE IN A MAJOR

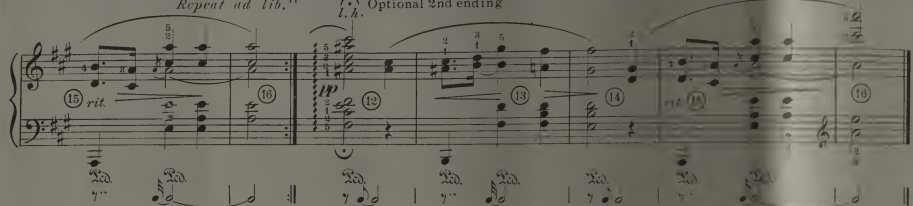
FREDERIC CHOPIN, Op. 28, No. 7



Usual pedaling  
Delayed pedaling



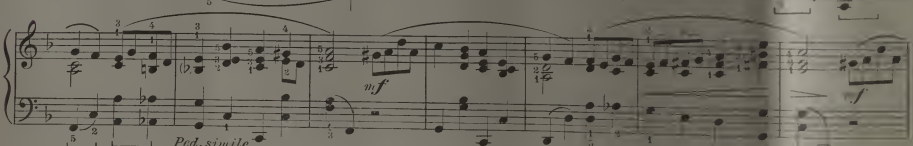
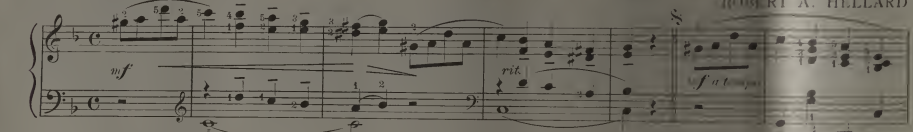
Repeat ad lib.  
Optional 2nd ending



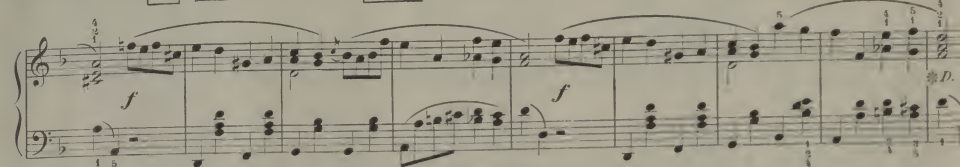
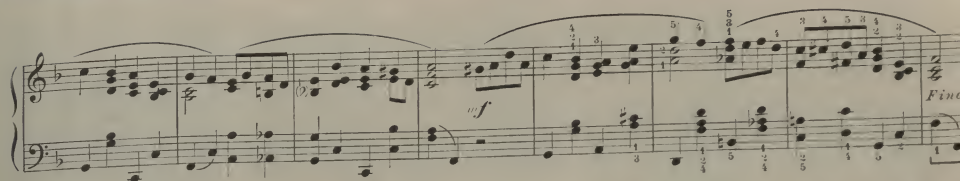
## CRIMSON LEAVES

A pretty gavotte which "fits in" just the right place on a program requiring a light touch. The passage in B-flat (last measure) appears only for singing tones.

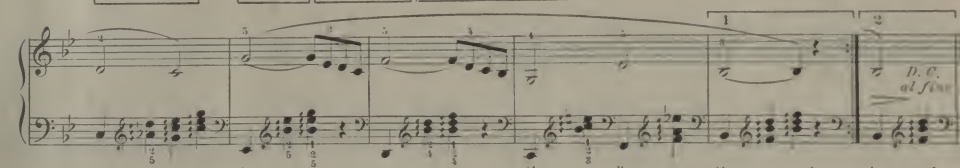
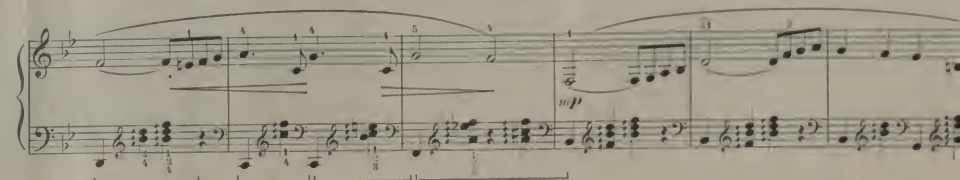
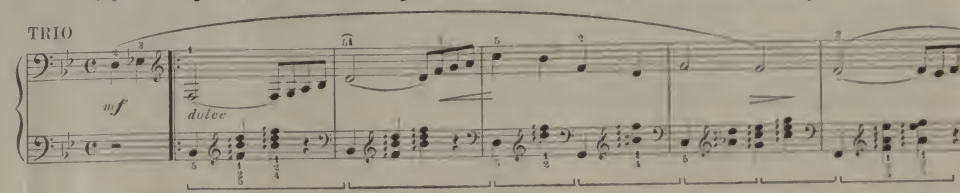
ROBERT A. HELLARD



Ped. simile



### TRIO





# I LOVE TO TELL THE STORY

HANKEY

WILLIAM G. FISCHER  
Arr. by Clarence Kohlmann

Grade 4.

Andante affettuoso

The first system of the musical score for 'I Love to Tell the Story' is written for piano. It consists of five staves. The first two staves are the treble and bass clef parts. The third staff is a single melodic line. The fourth and fifth staves are a two-part setting. The tempo is 'Andante affettuoso'. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The first staff has a 'p' marking. The second staff has a 'poco a poco cresc.' marking. The third staff has a 'dim.' marking. The fourth staff has a 'quasi arpa' marking. The fifth staff has a 'rit.' marking.

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THE KID

The second system of the musical score for 'I Love to Tell the Story' continues the piano arrangement. It consists of five staves. The first two staves are the treble and bass clef parts. The third staff is a single melodic line. The fourth and fifth staves are a two-part setting. The tempo is 'Andante affettuoso'. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings like 'mf' (mezzo-forte) and 'f' (forte). The first staff has a 'mf melodia marcato' marking. The second staff has a 'Con brio' marking. The third staff has a 'marc.' marking. The fourth staff has a 'quasi arpa' marking. The fifth staff has a 'rit.' marking.

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# AN OLD AMERICAN TUNE

This old American folk-tune is known to nearly every child in the nation. Even those who do not know their notes can pick it out with one finger on the black keys of the piano. Many different sets of words are sung to it. Most widespread, perhaps, are these:

"Peter, Peter, Pumpkin-eater,  
Had a wife and couldn't keep her.  
Put her in a pumpkin shell  
And there he kept her very well."

Children in the South sing these words:

"Uncle Joe cut off his toe  
And hung it up to dry;  
The boys and girls began to laugh,  
And he began to cry."

In Georgia it is known as "Chicken-Walk," due, perhaps, to the imitation of the chicken's peculiar crossing of feet while walking. There are many others. What words do you sing to it?

Grade 24.

Arranged by  
HERMENE WARLICK EICHHORN

Mischievously M. M.  $\text{♩} = 112$

*Left hand plays notes with stems turned down.*

*Right hand over*

*Fine* *p non legato*

*D. C.*

# THEME FROM PIANO CONCERTO IN A MINOR

EDVARD GRIEG  
Arranged by Hugh Arnol

Grade 24.

Allegro molto moderato M. M.  $\text{♩} = 72$

*p*

*p*

*mp*

*p*

*ritard.* *p*

*a tempo*

*p*

*f* *L.H. accel.* *R.H.* *L.H.* *R.H.*



## VAGABOND CALL

There is a tremendous vigor to *Vagabond Call*, which one might not expect from the composer of the mellifluous *March of the Sun*, must be sung with great spontaneity, in which the singer will not try to introduce a false swashbuckling note. Miss Strickland is in a first-rate voice.

Words and Music by  
 HILY STRICKLAND

Words and Music by  
LILY STRICKLAND

Allegretto con spirito

take the road with a light - some load, With a song— but nev - er a care, For the

call is long and the call is strong And there's room for all who would fare;  
Oh, the road is free and it

back-on me, And I glad-ly shoul-der my load; \_\_\_\_\_ While my hopes run high, then my heart and I Will g

join in the song of the road \_\_\_\_\_ the song \_\_\_\_\_ of the road, \_\_\_\_\_ fa! la la la! the

road! —  
♩: a tempo



## A PRAYER OF BUSY HANDS

BLANCHE DOUGLAS BYLES

B. Y. Williams

Moderato con espressivo

B. Y. Williams

Moderato con espressivo

mp a tempo

Dear God, Thou know'st how man - y tasks A - The  
Thou know'st the hun - gry must be fed, The

mp a tempo

wait my hands to - day; If all are done at set of sun No time is left to pray. Thou  
na - ked clothed must be; My scant store wares, no gifts re - main Of sac - ri - fice left Thee. So

Piu agitato

know'st how man - y du - ties press, How ex - gent is each need; I may not dare a mo - ment  
if, when life is done, I come With no gift in my hand, No pray'r nor creed - Just this I

mf poco rit. f. mp rall. e dim.

spare plead: Thou, God, dost un - der - stand, No pray'r nor creed - Just this I spare plead. To keep - and me a  
Thou, God, dost un - der - stand, To keep - and me a

1st 2nd

creed. creed.

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THE ETUDE

DEEP RIVER  
NEGRO SPIRITUAL

Song arrangement by  
William Arms Fisher

Solo for Trombone (or Baritone)

Arr. for Trombone and Piano  
by N. Clifford Page

TROMBONE Lento

Lento

§ expressio

*S* *espressivo*  
*p* well sustained

PIANO

**TROMBONE**

**PIANO**

Lento

*p* well sustained

*espressivo*

*ppp*

to Coda

*rit.*

*a tempo*

*mp*

*a tempo*

*ret.*

*p*

*a tempo*

*dim.*

*poco rit.*

*f*

*dom.*

*p*

*poco rit.*

*m<sup>te</sup> a trifle faster*

*f*

*f*

*f*

*dim.*

*p*

*S*

*S*

*D.S. CODA*

*rit. e dim.*

*pp*

*cresc.*

*rit.*

*dim.*

*pp*

*più rit.*

*pp*

*S*

*S*

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# TOCCATA ON "O FILII ET FILIAE"

Lynnwood Farnam's *Toccata on "O Filii et Filiae"* (O Sons and Daughters) is one of the most distinguished and original works by this brilliant American organist who was born at Sutton, Quebec, in 1885 and died in New York in 1930. Trained in Canada and in England, he came to the United States. The *Toccata* calls for a very sure technic and a majestic style.

LYNNWOOD FARNAM

Maestoso

Manuals

Pedal

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Tuba to Ped. off

CODA

D.C. al Fine

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# AIR

HENRY PURCELL  
Arr. by Leopold J. Beer

Allegretto

VIOLIN

PIANO

# THE STARS AND STRIPES FOREVER

MARCH

JOHN PHILIP SOUSA  
Arranged by Michael Zadora

For Two Pianos, Four Hands.



1 2 *TRIO*  
*p ff*

1 2 *TRIO*  
*p ff*

1 Last time  
*Fine*  
*f*



# PRAISE GOD, FROM WHOM ALL BLESSINGS FLOW

LOUIS BOURGEOIS  
Arr. by Ada Richter

Grade 1

Thorough Bass

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# HUNGARIAN DANCE

FROM RHAPSODIE, No. 2

FRANZ LISZT  
Arr. by Bruce Carleton

Grade 2

Vivace M.M.  $\text{♩} = 126$

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THE ETUDE

# BRIGHT MORNING CALL

ANNA PRISCILLA RISHER

Grade 1.

Moderato M.M.  $\text{♩} = 152$

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# CLOWN CAPERS

MILO STEVENS

Grade 2.

Merrily M.M.  $\text{♩} = 138$

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## (Continued from Page 745)

3. The student must approach each new study, each new technical problem, each new piece of music, with the purpose of remembering it. We learn only through remembering what we practice, and consequently a good memory is an absolute necessity to the music student. Fortunately, memory will improve as it is being used; and the main thing is to begin everything with the intention

## (Continued from Page 738)

### A Teacher-Parent Proposition

The student who regards these or any other short-cuts as substitutes for hard work, will naturally be disappointed. Far from making less work, short-cuts often demand more, both in concentration and in intense practice. But the young violinist who regards them in their proper light, as a welcome shortening of a long road, will be fully repaid for the extra effort. He will find that a short-cut is not an evasion of the difficulties. It is instead a bold frontal attack to overcome them as quickly and efficiently as possible. And it usually succeeds in doing exactly that.

(Continued from Page 74)

thirds form a dominant seventh chord in the third position. The allusion to the execution of the passage will be to keep in mind the chromatic scale, playing major thirds with the right hand and minor thirds with the left hand. When played rapidly there is heard the unmistakable dominant seventh chord descending by half steps.

The *Prelude in C-sharp minor* by Rachmaninoff furnishes an example of an extended use of the dis-

In his *Butterfly Etude*, Grieg used nothing but unembellished fundamental forms. Through the wise choice of these particular forms together with their treatment, Grieg has produced a fanciful creation. Andersen reveals the structure to indicate all the forms which have become known in the preparation for analytical work. The key to the rhytmical feature of the melody outlines and to the basic material employed is found in the first two measures.

## (Continued from Page 747)

A musical score for the song 'The Rose Tree'. It features a treble and bass staff with a key signature of one flat (B-flat) and a common time signature (C). The melody is written in the treble staff, and the bass line is in the bass staff. The music is in a simple, folk-like style with a mix of eighth and sixteenth notes.

Used in the same like subject, Grieg took the secondary seventh chord built on the seventh of the major triad of A. In effect he carried this chord by resolution, the tonic triad, by a semitone-like chromatic scale and euphonic stepping, passed on to the alternating diminished and dominant seventh chords. The introductory chord offers a rare opportunity to become acquainted with this secondary seventh chord and to note the reaction of our sensitivity to this particular form of harmony. It will then be more readily recognized.

*Answered by* ROBERT BRAINE

### Choosing a Teacher

assigned one page for me to practice for the following lesson, and upon arriving at his studio the next week, he would have me play another page which was entirely irrelevant to what I had been practicing. So, I would get up! I am at my desk and much if you would advise me what to do. I live in Los Angeles, which has a symphony orchestra. Do orchestral plays make good teachers? Price does not make so much difference to me. I can afford to pay around three to five dollars for a lesson."

No doubt many of our readers will find similar experience in their own lives. The ideal violin teachers are born.

**Good Posture 1.**—Without hearing you play, and examining your technique as far as you are able, I should like to outline the next studies for you to take up. I am sure that you will find that we have been using as widely used, and give you a very good foundation for the next. Fairly well, I should advise you next to take up the study of the third position. We will study the positions in this order, one-three-five, two-four-six, and then four-five-six, playing the scales, this is the order in which we will study them, and I will give you explanations. This will become clear to the student as we go along.

In addition to the Beethoven third position book, you might study a few of the easiest of the next three positions could be taken up in the next few days. I am sure that you will have a good foundation for the next position, and I will continue the study of the first position studies by Wohlfahrt, and by Sereik, which you have been studying.

2.—In regard to your playing the melodic line, I am sure that you are doing very well. It would be better if you had a good arrangement of the scales, and I will give you a few (and fingered), but as you play from the piano part, and in the first position only, I do not think it is necessary to study the scales.

**Impossible to Tell**  
R. G. C.—It is impossible to answer your question as to whether a boy of sixteen could become a virtuoso violinist, if he practices three hours daily. I should want to see the boy, and examine him for talent, and natural adaptability for violin playing. Better go to Boston, which is not far from your home, and consult a first rate violin teacher. After a thorough examination, he will be able to give you a dependable opinion.

**The Maker Gaffino**  
W. T. W. 1.—Joseph Gaffino was an Italian violin maker, who settled in Paris. He is usually classed among the French makers. He was a pupil of Castagnéri, and while not a famous maker, he made some excellent violins. His studio was in the Rue des Provençales, Parquet Paris. 2.—I am glad you have made a series of books of articles taken from the Violin Department of *L'Etude*. 3.—I have not seen any late quotations on Gaffino violins, but judge they would sell in the neighborhood of three hundred dollars, if in good condition.

**Can He Be a Virtuoso?**  
J. C.—From your letter I should judge that you have made excellent progress if you play the compositions you name *really well*. However, whether you can become a virtuoso is another matter, since your lessons were not begun until you were fourteen. Before you spend much time and money on your future career, I would suggest that you consult a first rate violinist, and take a thorough examination for talent and natural ability. No one can judge of your talent for the violin without hearing you play.

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## (Continued from Page 740)

The University of Indiana band is one of the finest of all the marching bands, and it makes a specialty of fast stepping and quick precision. An outstanding feature of its performance is that it marches continuously from the front of its formation to the end of them. A pistol shooter guides the intricate movements by firing blank cartridges at proper intervals. The famous orchestra leader Kay Kyser paid a fine tribute to the Indiana band several years ago when it played in New York, and he gave his football program to the drum major. The writer noted that the drum major was the finest he ever saw and gave him one of the greatest thrills he ever experienced in attending a football game.

The Notre Dame band is a very colorful organization, and since 1923 it has grown well apace of the football team in local and national prestige. The drum section is one of the outstanding features, the members of this group beating their drums with many flourishes and raising

The Navy cheering section is famous throughout for its novel car tricks. In these stunts the rooster himself never sees the complete picture at a game and plays his mechanical part blindly. He simply raises before his face a colored card at the command of the cheer leader, supplemented by directions marked

Animal mascots form a much colorful football color and play as the bands, the cheerleaders or the drum majors. The Army-Navy classic for example would be complete without the Army mule and the Navy goat. The first Navy prospect started his career back in 1940, when some officers on their way to the Yale-Navy game decided to take along a mascot. The first 10-year prospect sighted was a goat and Billy became the official food symbol. The mule has been the Army

## How Analysis

Continued from Page 776)

The results of the kind of study will measure even the ability of the student together with the amount of time he is able to devote to study and practice. Whatever the results, it is to be hoped, the value of such music study as an educational force is being getting to the pupil as an individual rather than as a music student.

by George C. Krich

Descending. Lift fingers one after another until we are back to the open string. Continue on the same string by moving the first finger to the fifth fret, and proceed in similar manner on the fifth, sixth, seventh and eighth frets. Then move the first finger on the ninth fret using the second, third and fourth fingers on tenth, eleventh and twelfth frets respectively. Repeat this exercise on all the other strings, and be sure to remember the importance of keeping the fingers firm on the string until they are released to lift them for the descending scale. This exercise is understood and thoroughly mastered it is advisable to practice the major and minor scales *legato*, using the same method. Beginning with the C scale, let us play C on the A string, then play open D while the third finger still holds C; E and F are played on the second and third strings respectively, and these fingers are firmly held until the C on the string is played, and then it is released.

Legnani was one of the first guitarists of the classic period to introduce in one of his compositions a com-

*(Continued on Page 787)*



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\_\_\_\_\_

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See p 6A, call 1 800 674-2629 to 7

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idea that thousands will want to use this issue to start a subscription for the new year, and therefore the "gift" quality has been stressed.



